Seasons Greetings from Capezio

THE DANCER'S COBBLER SINCE 1887

news of Dance and Dancers . . .

Billy Rose Very Lively . . .

News is that **Billy Rose** is negotiating with a "nationally known ballet company" in connection with his latest project, the **Lively Arts Foundation.** The Foundation, a non-profit organization, will take over Mr. Rose's Ziegfeld Theatre, without "contemporary art forms" will be presented, some of them operatic, concert and dramatic. As plans stand now it is hoped that the ballet company will give two seasons of performance each year.

With the initial capital furnished by Mr. Rose (he will, however, be receiving $1.00 a year for his services), and with so many dynamic plans afoot it sounds fine although we might hope that the project will also include some experimental dance adventures.

•

By Popular Acclaim . . .

The Board of Directors of the N. Y. City Center anounces that the **New York City Ballet** will be held over from their current season for at least four more weeks (through the Christmas holidays) as a result of the enormous popular success they are now enjoying. An unprecedented ten week season suggests unprecedented interest!

On Nov. 12th the company added "Scotch Symphony" (Mendelssohn-Balanchine) to its repertoire. "Metamorphoses" (Hindemith-Balanchine), originally scheduled for Nov. 18th, was postponed to the 25th for technical reasons. There is a possibility of another work in December.

Diana Adams and husband **Hugh Laing** returned to the company on Nov. 15th after their delay in England while Miss Adams completed her part in Gene Kelly's "Invitation to the Dance". On November 23rd, **Nora Kaye** makes the first of her Sunday night appearances.

Details are still embryonic, but the chances are very good that the N. Y. C. Ballet will return to Europe once again this spring, appearing in cities where they did not perform during their 1952 five month tour.

•

Ballet Theatre . . .

If not two, at least one American company will be in Europe this summer. **Ballet Theatre** managed by Anatole Heller, is scheduled for a seven month tour which starts at the San Carlo Opera, Naples, on May 4th—to be followed by performances in Rome, Zurich, Paris, London, Edinburgh, Venice Berlin, etc., etc.

Alicia Alonso, Igor Youskevitch, Mary Ellen Moylan and **John Kriza** will head the company in a repertoire of twenty ballets—Joseph Levine conducting.

In the meanwhile, Ballet Theatre on tour has had to make adjustments while **Alicia Alonso** returned to Havana for a minor operation. **Alicia Markova** stays on as guest artist through Chicago, Toronto, Montreal and Boston engagements. Miss Alonso is expected back for Baltimore appearances Dec. 26, and 27.

•

Slavenska-Franklin-Danilova

The Slavenska-Franklin Company, with **Alexandra Danilova** as guest star, announces a season at the Century Theatre in N. Y. from Dec. 8 through 14. Two of four premieres will be performed on opening night (8:00 p.m.),—"Streetcar Named Desire", choreography by Valerie Bettis and music by Alex North and Miss Slavenska's "Symphonic Variations", to music by Caesar Franck. "Mademoiselle Fifi" (Solov-Lajarte) will be presented on Dec. 9th, and on the 11th, "Portrait of a Ballerina" (Slavenska-Dohnanyi). Also in the repertoire are the "Don Quixote" Pas de Deux, and the entire "Nutcracker Suite".

Besides the stars, the company of 21 features **Lois Ellyn** and **Roland Varquez.**

•

Limon at Julliard . . .

The **Julliard School** of Music and Dance, following the tradition established by the Martha Graham concerts last year, announces a **Jose Limon** season, all proceeds to go to the dance scholarship fund of Julliard. The programs are scheduled for December 5, 6, 7, 12, 13, and 14. The parallel programs for the 5th and 7th include "El Grito" new) music by Silvestre Revueltas, "The Exile" (1st N. Y. perf.) and "Lament for Ignacio Sanchez Mejias".

The program for Dec. 6 and 12 consists of "Fantasy and Fugue in C Major" and "Fugue in C Minor" (1st N. Y. perf), "The Visitation" (1st N. Y. perf.), "Day on Earth" and "Variations and Conclusion from New Dance" (revival).

On Dec. 13 and 14 the program consists of "The Queen's Epicedium" (1st N. Y. perf.), "Night Spell" (1st N. Y. perf.), "La Malinche" and "The Moor's Pavane".

Dancing with Jose Limon and **Pauline Koner** will be **Letitia Ide, Lucas Hoving, Betty Jones, Lavina Nielson,** and an augmented company. **Frederick Prausnitz** will conduct the Julliard Orchestra, **Doris Humphrey** is the artistic director of the company, **Pauline Lawrence** designer of costumes. Tickets available at the Julliard School and the Steinway Hall box-office.

•

More December Performances . . .

Commemorating the death of **Isadora Duncan,** a group of former Isadora Duncan dancers will appear at the Carnegie Recital Hall on Dec. 14th in a program of Duncan dances to the music of Gluck, Schubert, Chopin, and Brahms. Performers are **Ruth Fletcher, Mary Garland, Hortense Kooluris, Sima Leake,** and **Julia Levien.**

Tehilla, visitor from Israel, offers a program of biblical, oriental and Israeli dances on Dec. 8th at the Henry St. Playhouse . . . **Nina Youshkevitch** gives a program of three original ballets for her first Ballet Workshop on Sat. eve. Dec. 13th at the 92nd St. "Y".

Tap dancer **Danny Daniels** gives his first N. Y. concert performance on December 21st at the 92 St. "Y". The program consists of a series of solos and a new jazz ballet, choreographed by **Anna Sokolow.** Dancers in the ballet are **Shelly Ceryl, Peter Gennaro, Rain Winslow, Anne Wallace, Jack Kongal, Harding Dorn and Al Lanti.**

Maria Tallchief will be the guest of the New York Ballet Club on Dec. 14th at the Theatre Studio of the Dance, 137 West 56th St.

•

Changeless Change . . .

The team of **Rosario and Antonio,** for twenty years fondly known as the "Kids from Seville" will definitely divide forces after finishing up engagements together this month. There are rumors to the effect that Antonio will come to the States for concerts in the near future. Rosario continues with concert engagements throughout Europe and has invited talented young **Roberto Iglesias** to partner her.

Mr. Iglesias and his company have just concluded several months of appearances in the West Indies. With **Aida Ramirez,** his wife, he leaves from N. Y. mid-January to join Rosario for a spring tour. Miss Ramirez becomes a featured dancer of the new group.

•

New Dance Center? . . .

Mr. Iglesias' company appears for four weeks, starting Nov. 26th, at the Last Frontier Hotel in Las Vegas, Nev. Las Vegas, plush gambling and night club mecca of the West also is viewing the **Dancers of Bali** between the 20th and 26th at the Thunderbird Hotel, before they go to L.A. The Thunderbird Hotel will be remembered as creating a "first" in dance history by booking **Ballet Theatre** last season.

•

Australia-wise

Edouard Borovansky, director of Australia's Borovansky Ballet, is expected in the United States shortly. He will be flying in to make an extended talent quest in ballet schools. His company, currently having a successful season in New Zealand, has recently had several losses including leading dancers **Dorothy Stevenson, Edna Busse** and **Kathleen Gorham,** all of whom go to England.

Jean-Louis Barrault . . .

The French actor-mime, **Jean-Louis Barrault** brought his movement-aware company to the Ziegfeld Theatre on Nov. 13th. Among the many festivities in honor of the famous French repertory group was a benefit on Nov. 15 arranged by the Alliance Francaise for the rehabilitation of the Palace of Versailles. There were meetings, lunches, and brunches with theatre and dance people, all part of the invigorating international exchange in the arts. Performances continue into December.

●

Personally Speaking . . .

Margot Fonteyn was admitted to England's Southampton Hospital with a mild case of diphtheria during the Nov. Sadler's Wells tour . . . **Nila Amparo**, wife and partner of Jose Greco, has temporarily retired from the Greco Co. to await her first child. **Lola da Rondo** takes over . . . **Mary Braun**, well known West Coast dance impresario, got caught in an elevator that did not stop when she tried to leave it, and is recuperating at home after two weeks in the hospital.

●

Ear to the Ground . . .

Marina Svetlova, a troupe of Hawaiian dancers and the Latin-American Ballet are scheduled to appear in Israel during the current season . . . **Jean Leon Destine** in "Witch Doctor", film featuring voodoo dancing, was the first dance event on the Ford Foundation's hour and a half CBS-TV program. This varied weekly Sunday afternoon series in "entertainment and enlightenment" plans to include a number of dance features, including five short French ballet films . . . Holiday Magazine's November color cover of **Maria Tallchief's** legs (in connection with Arthur Kobler's article "The Exciting Rise of Ballet in America") was responsible for an additional 2,000 N. Y. sales two weeks after publication . . . . "Tonight We Sing", biography of **Sol Hurok** which features **Tamara Toumanova** as Pavlova in four ballets, is due at the Radio City Music Hall mid-February . . . "Million Dollar Mermaid" in which **Maria Tallchief** appears briefly, also as Pavlova, will be the Music Hall's Christmas feature.

●

More Ears to the Ground . . .

Mr. Eugene Berman, whose work decorates our cover so beautifully this month did the magnificent sets and costumes for the Met's new production of "La Forza del Destino", while Met's choreographer **Zachary Solov** had much success with a short but very attractive dance interlude in the same opera

A Festival of Music, beautiful and worthy, took place on Nov. 17th at Madison Square Garden. **Andre Eglevsky** partnered **Alicia Markova** in the "Don Quixote" pas de deux; Miss Markova danced "The Dying Swan" before the audience of 15,000; N. Y. C. Ballet performed "Symphony in C"; Dimitri Mitropoulos conducted the N. Y. Philharmonic, and Yehudi Menuhin and Hilde Geuden played the violin and sang respectively. The gala evening was held by way of celebrating the 35th anniversary of the Federation of Jewish Philanthropies.

On Nov. 14th, **Sarah Lawrence College** opened its new Student's Art Center, designed by Marcel Breuer. Aside from a semi-arena style auditorium, the building includes a theatre workshop, music rooms, dance studios, costume design shops and dressing rooms. And, there is adequate space for community campus living—large living room, coffee shop, and book store. Terpsichore should be well inspired.

●

News Notes . . .

By way of celebrating his 25th anniversary as dance critic of the N. Y. Times (see "Meet John Martin" in the Nov. issue) that distinguished critic is scheduled to address the N. Y. Ballet Club on Nov. 23 at 3:00 p.m. at the Theatre Studio, 137 W. 56th St. . . . The N. Y. P. L. at 42nd St. and 5th Ave. devotes its Nov. 19th concert of recorded music to Music for the Dance, in honor of **Mr. Martin's** anniversary, **Anatole Chujoy** to be guest commentator.

Throughout the month of November the 58th St. Music Library Branch of the N. Y. P. L., has an exhibit of the N. Y. C. Ballet, arranged by Susan Braun, to be followed in December by photographs of Jose Limon and Co. in an exhibit arranged by Arthur Todd.

●

A New Organization . . .

Dance Associates, a new organization aimed at coordinating and presenting the works of "experimental and progressive" choreographers, composers, and designers, has announced 1952-1953 plans. Their first concert, at the 92nd St. "Y", will be on Sunday night, Jan. 25th. Three or more programs are being planned, presenting new dance works with especially commissioned or little-known chamber ensemble music. **Merce Cunningham, Natanya Neumann, Irving Burton, Gloria Neway**, and **Alec Rubin** have accepted invitations to create works.

Directors of the new organization are **Jack Birnbaum, Edward Cole, George Robert Lewis, David Vaughn** and **James Waring.** Advisory committee: **Merce Cunningham, Louis Horst, Lincoln Kirstein** and **Muriel Stuart.**

●

"I believed . . . and she came to life"

The first of a dance laboratory series conducted by **Walter Terry** at the 92nd St. "Y", on October 26th, was a small miracle of give-and-take between Mr. Terry and Alicia Markova.

Questioned about how she created her famous Giselle, Miss Markova replied "In other Giselles I have seen I have felt the possibility that she might run off and go dancing with someone else when she finds Albrecht untrue, but as I see it, Giselle's love was her whole life and it was inevitable that she would crack up when she was deserted . . . I believed in her as she was, and she came to life." Asked about the difference between classroom technique and performance Miss Markova reflected that between the first and second, "something" is "grafted" onto technique. "For me, she said, "this seems to come largely through the awareness of the music and the understanding of the character. A glissade, pirouette or whatever movement, are never the same—as with words, we all have the same to work with, but we use them differently in different places, and no two of us ever use them quite the same." And when queried about what happens after the "grafting" she said "I don't think I can say,—I get lost . . . But I know that if I believe in what I am dancing, I suppose that the audience believes with me."

Miss Markova, very "believable", concluded the program by dancing the Prelude from "Les Sylphides", the Sugar Plum Fairy from "The Nutcracker" and "The Dying Swan". As we go to press Martha Graham is scheduled to appear with Mr. Terry November 16th, the second of the series of 8 interview-demonstrations.

●

News From Madrid . . .

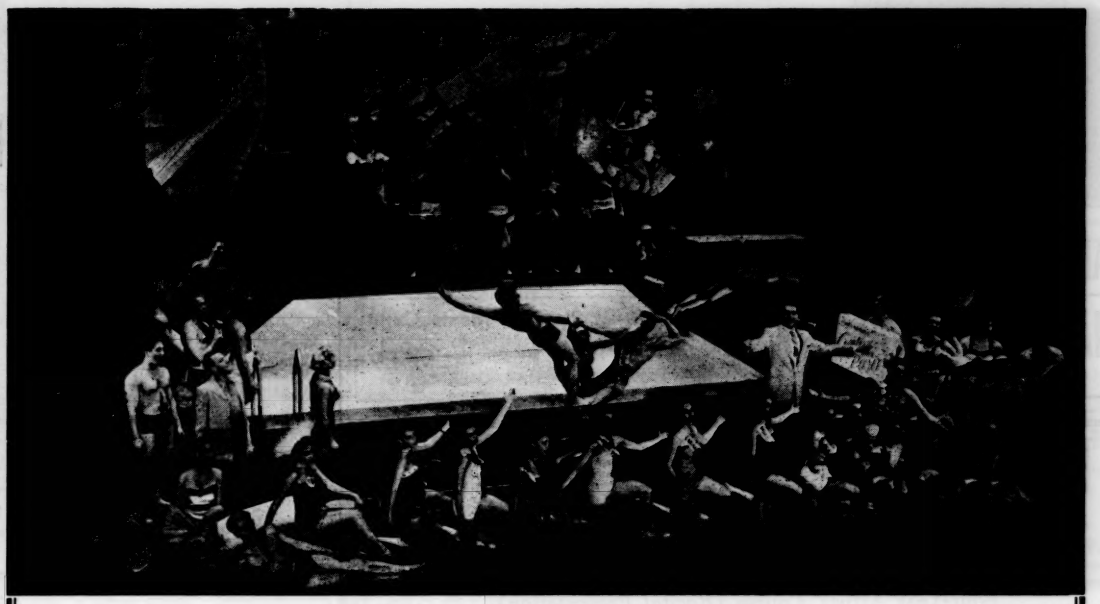
A new "ballet company" in the Spanish idiom made its bow in Madrid, first at the Teatro Carlos III and then at the Lope da Vega—2 months of performance in all. Organizer, director and leading dancer and singer is **Soledad Miralles**, already known in the Americas. Her company was put together thanks to American angels. Company is twenty strong and it has some new and exciting dancers and singers and four very good guitar players. Repertory however, is more of music hall than concert style, but evidently pleases the public. Scenery and costumes are outstanding. Group will tour Europe and U.S.

Jose Toledano and company will resume their tour in December after presenting a new program and completing a movie.

A lot of dancing, singing and guitar playing is included in pictures made in Spain during the last few months by French and American independent groups in collaboration with Spanish producers. If it does not disappear in the cutting room it will be worth seeing, especially the work of the new star **Carmen Sevilla.**

Antonio, of Rosario and Antonio, has made a film with the sixteen year old gypsy. **Mary Lux Galicia., Pilar Lopez** and her ballet also appear in it. *Luigi Gavi*

(continued on page 61)



LELAND HAYWARD AND JOSHUA LOGAN

Present

WISH YOU WERE HERE

A New Musical Comedy by

ARTHUR KOBER and JOSHUA LOGAN

(based on Mr. Kober's play "Having Wonderful Time")

Music and Lyrics by HAROLD ROME

with

Sheila BOND	**Jack CASSIDY**	**Patricia MARAND**	**Sidney ARMUS**
Paul VALENTINE	**Harry CLARK**	**Sammy SMITH**	**John PERKINS**

Direction and dances by JOSHUA LOGAN

Settings and lighting by JO MIELZINER

Costumes by ROBERT MACKINTOSH

and

Featuring **FABRICS** *by* **DAZIAN'S**

ESTABLISHED 1842

The World's Largest and Oldest Theatrical Fabric Organization

142 WEST 44th STREET • NEW YORK 36, N. Y.

IN CALIFORNIA: DAZIAN'S OF CALIFORNIA, INC., 730 SO. FLOWER ST., LOS ANGELES 17
BOSTON (16): 400 BOYLSTON STREET • CHICAGO (2): 125 NO. WABASH AVENUE
DALLAS (1): 2014 COMMERCE STREET

BALLET ARTS

FACULTY

AIDA ALVAREZ, VLADIMIR DOKOUDOVSKY,
VIOLA ESSEN, LISAN KAY, VLADIMIR KONSTANTINOV,
GORDON HAMILTON, VERA NEMTCHINOVA,
YEICHI NIMURA, NINA STROGANOVA, PAUL SZILARD,
ERIC VICTOR

GUEST INSTRUCTORS, AGNES DE MILLE, JAMES STARBUCK

BALLET ARTS "61" Carnegie Hall, N.Y.C. 19 • CO 5-9627

NATHALIE BRANITZKA formerly Ballet Russe de Monte Carlo
PL 3-9752 or CO 5-3472 — 116 East 59th St., New York City
CLASSES DAILY YUREK LAZOWSKI—CHARACTER CLASSES

Ethnologic Dance Center

110 East 59th Street, New York 22, N. Y. PLaza 8-0540
Director: LA MERI
OFFERS
Three-Year Teachers' Course (*Certificate*)
Four-Year Artists' Course (*Recital Presentation*)
AS WELL AS Regular Classes in East Indian and Spanish
MODERN DANCE: MYRA KINCH
Write for Catalogue Special: Children's Classes

SCHOOL OF DANCE ARTS [APPROVED G. I. BILL OF RIGHTS]

Valentina Perajaslavcev Alma Kaaber Mariana De Bayser Alma Rosita Sergei Ismailoff
Sinclair — Tap Director Angiola Sartorio — Modern
BALLET — SPANISH — CHARACTER
SPECIAL CLASSES FOR CHILDREN
819 CARNEGIE HALL CIRCLE 5-8636

AUDITION MATERIAL in
BALLET • MODERN • BALLETAP
Day and Evening Classes
SPECIAL TWO WEEK REFRESHER COURSE FOR PROFESSIONALS
Professional Routines: Tap — Rod Strong
Ballet — Don Farnworth

CHALIF
Now in our 48th year
113 West 57th Street, Steinway Hall, N. Y. C. Circle 7-1927

FOKINE SCHOOL OF BALLET
TODD BOLENDER • CHRISTINE FOKINE • VITALE FOKINE
BENJAMIN HARKARVY • FRANK LESTER
Classes in Ballet, Toe, Variations and Character: Classes for Children
CARNEGIE HALL STUDIO 839 COLUMBUS 5-9316

DANCE Magazine, published monthly by DANCE Magazine, 1841 Broadway, New York 23, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office, New York, N. Y., under the act of March 3, 1879.

Copyright, 1952, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission.

Printed in U. S. A. Subscription prices: United States and possessions, and Canada, 1 year $3.75, two years $6.50; Pan-American, 1 year $4.25, two years $7.50; other foreign, 1 year $4.75, two years $8.50. Single Copies at 35 cents. Four weeks notice is required for a change of address or for a new subscription. List address exactly as it appeared on the wrapper of last magazine received.

IN

Dear Editor:

Most hearty congratulations for the courage you have shown in publishing "A Dissenting Opinion on the New York City Ballet", by Robert Thomson . . . Mr. Thomson tells the truth — truth which has been suppressed for many years by the sheer weight of . . . propaganda emanating from the direction of the N. Y. C. Ballet and its "critics" . . . I am amazed that you have the independence to let this article appear . . .

J. A. Farcourt
New York City

•

Dear Editor:

I fail to appreciate the importance of the theme which Mr. Thomson emphasizes in his concept of classic ballet — in fact, I'm not certain as to what he means by it. What "theme", other than musical, did Bach have in his passacaglias or toccatas for organ? Can we not have absolute dance just as we have absolute music? Is not the plasticity in the constantly changing pattern in movement perfectly wedded to music (as in that most nearly perfect of all classic ballets, "Serenade"), sufficient not to need any further "theme"? . . .

It took several generations of music-lovers to appreciate Bach organ works and Brahms' symphonies. Now their position in the repertoire is secure. It may take as long for Balanchine's classic creations to achieve a similar position of universal prestige in the ballet repertoire, but I, for one, doubt it.

Robert Hughes
New York City

•

Dear Editor:

Please let me commend you on your exceptional November issue. I also want to express my appreciation for Robert Thomson's "Dissenting Opinion" . . . very well done.

M. Jeanne Meyer
Wellesley Farms, Mass.

•

Dear Editor:

. . . I agree with Mr. Thomson's opinions concerning the lack of either balletic or ge-

THE MAIL BOX

eral cultural knowledge displayed by the City Center audiences, and his estimation of such so-called ballets as "The Cage" and "Illuminations" as shilling-shockers is good, although that is rather too mild . . .

But, where I do not agree with Mr. Thomson is in his stern attitude on Balanchine's classic ballets. Balanchine, it seems to me, has succeeded as no one else, in retaining the noble classic style in *modern* ballets yet infusing it at the same time with a spirit as contemporary as 1952.

Sylvia M. Finlay
New York City

•

Dear Editor:

Robert Thomson's article on the N. Y. C. Ballet was marvelous! Except on one point, I agree with him completely. Also I think it was a very strong yet fairly written job, and, unlike other critics, not done with the intention of slandering.

Victoria Beller
New York City

•

Dear Editor:

. . . I must express my resentment at Mr. Thomson's snobbish remarks about the City Center audience. It is this kind of intellectual snobbery of the self-appointed intelligentsia that for so long prevented the spread of the popularity of ballet. It should be discouraged whenever it crops up. Please present to the writer of the article a bouquet of scallions and stinkweed on my behalf.

Walter Owen
New York City

•

Dear Editor:

. . . Lurking behind every paragraph of Mr. Thomson's article "A Dissenting Opinion on the New York City Ballet", was the theme that there can be only one kind of good ballet — the kind that appeals to him.

Ballet is an expansive art form, large enough to include many patterns and inventive enough to suit many tastes. If every choreographer were to follow the neat set of rules laid down by Mr. Thomson, Fokine or Noverre, for that matter, ballet would have

(*continued on page* 8)

NIMURA

— SPECIAL CLASSES —
STAGE MOVEMENT — MODERN PLASTIC
ORIENTAL
BALLET ARTS — '61' Carnegie Hall, N. Y. 19, N. Y. CO 5-9627

OLGA TARASSOVA
BALLET - TOE - CHARACTER - ADAGIO - VARIATIONS
Faculty: Yura Lazowski Sergei Ismailoff Olga Tarassova
141 WEST 54th STREET NEW YORK 19, N. Y. Telephone: Circle 5-7672

Daily Graded Classes in all phases of CLASSICAL BALLET

Distinguished Faculty *Brochure on Request*
THALIA MARA • ARTHUR MAHONEY • HILDA BUTSOVA
SCHOOL OF BALLET REPERTORY
117 West 54th Street, New York 19, N. Y. CI 5-9721

ballet studio LENSKY
former Maitre de Ballet of the Monte Carlo Ballet Company and the Chatelet Theatre in Paris
CLASSIC • CHARACTER • CHOREOGRAPHY
Graded classes daily
Individual attention given to Children
30 West 56th Street, New York Circle 7-6056

SCHOOL OF
RUSSIAN AMERICAN BALLET
METROPOLITAN OPERA HOUSE STUDIO
BORIS NOVIKOFF, Director
Classes forming for Children, Adults, Beginners, Professionals
1425 Broadway, Entrance Studio 15, New York — LO 5-0864

ACADEMY OF BALLET PERFECTION
under the personal artistic direction of
Eileen O'Connor

Small classes + individual correction = superior ballet training
Children: Elementary . . . Progressive . . Young Artist . . . classes
Teenage classes for serious students only
Adults: Beginners Technique . . . Progressive . . . evening hours
Full Point Technique . . . Flexing . . . Character Dance
Registration daily: 5-6 P.M.
Academy of Ballet Perfection, 156 West 56th Street, COlumbus 5-9545.

RAOUL GELABERT School of Dance
CLASSES IN CLASSICAL BALLET, TOE AND VARIATIONS, CHARACTER
Beginner, Intermediate, Advanced — Children and Adult Classes
63 East 11th Street, N. Y. C. AL 4-0067

SCHOOL OF AMERICAN BALLET

Official school of the New York City Ballet Company

Faculty:

GEORGE BALANCHINE, *Chairman*
FELIA DOUBROVSKA
ANATOLE OBOUKHOFF
ELISE REIMAN
MURIEL STUART
ANTONINA TUMKOVSKY
PIERRE VLADIMIROFF

YUREK LAZOWSKY — *Character Dancing*
ANNA SOKOLOW — *Modern Dance Composition*

Catalogue on request

637 Madison Ave., New York 22, N. Y.
PL 5-1422

Approved under the G. I. Bill

SWOBODA SCHOOL OF BALLET

157 West 54th Street

FACULTY: Maria Yurieva Swoboda, Boris Romanoff, Leon Danielian, Duncan Noble

Graded Children's Classes by Mme. Swoboda

Special course given by Anatole Vilzak

157 W. 54 St., N. Y. C. CI 5-8198

STEFFI NOSSEN

School of Modern Dance

TEEN AGERS and CHILDREN
Steinway Hall, 6th Floor, 113 W. 57 St., N. Y. C.
PROFESSIONALS — ADULTS

Dance Circle PLaza 9-7200 — 144 W. 54 St., N. Y. C. LArchmont 2-0785

PERRY-MANSFIELD

announces

The Theatre Studios

for Dancers and Actors
Children and Adults

15 West 67th St., N. Y. C.

Charlotte Perry — Harriet Ann Gray
Barney Brown — Louis Horst
John Wilson

Telephone: SU 7-0193, or Sunday
135 Corona Ave., Pelham 65, N. Y.
Tel.: Pelham 8-0025

"When In New York, Visit
THE KAMIN DANCE BOOKSHOP
1365 — 6th Avenue at 56th St., N. Y. C.
Modern Dance Dictionary & Technical Manual $4.50

In the Mail Box

(*continued from page 7*)

no development at all . . .

Of the Petipa era, Mr. Thomson says: "The choreographic style remained the same no matter what the theme of the ballet might be". And he adds that "the City Center Ballet has gone back to Petipa and the classical ballet for its inspiration". But the author skates on very thin ice, for Balanchine's ballets contain an infinite variety of choreographic style . . . What Balanchine has done is to take the best and to discard the bad in Petipa, coming up with a forward-moving style of his own that has aided the rapid development of modern ballet . . .

The City Center audience also comes in for its share of Mr. Thomson's criticism. He complains that "it lacks the balletic and cultural background" of the audiences that supported the Ballet Theatre in its early days, or the de Basil company or the Ballet Russe de Monte Carlo. Now what may I ask, gave those audiences their fine balletic education? It must have been the Pavlova Company, the depleted Diagilev group on tour, "The Black Crook" or were they all fortunate enough to have followed Diagilev's company around Europe during its heydey?

The City Center audience, observed over my five years of ballet-going at this theatre, contains the same number of frenetic balletomanes, culture bugs, first-timers and sometimers that supported the above companies, with a slightly higher representation of the fashionables. But whoever they may be, they have kept ballet alive in this theatre and for that the dance world can be grateful . . .

Margaret Eichelsdoerfer
New York City

•

Dear Editor:

I read with consuming interest Mr. Sorell's excellent article on Jean Louis Barrault in the November issue . . .

Tom O'Malley
New York City

•

Dear Editor:

In reply to your notice for payment on the renewal of my subscription, I regret very much to inform you that I have been unable to obtain a Currency Exchange License for the remittance . . .

I am in considerable distress about this matter as I have always had the greatest possible service from you, and besides your magazine is one of the chief sources of information about the dancing world . . . Moreover, as I am one of the few persons who has a subscription in this country . . . the one copy you send me monthly is read regularly by at least fifty other balletomanes and dancers. You can imagine, therefore, how sorry we all would be if no solution would be found to arrange the payment . . .

John Lioni
The Hague, Netherlands

(*Ed. note — A solution has been found, for Mr. Lioni and for our many other mid-European friends.*)

•

Dear Editor:

For those who insist on arguing about whether the Cecchetti or any other system of teaching dance is good, bad, or worse, I would like to remind teachers of the remarks of Arnold Haskell, well-known critic and author, as they are presented in his book "The Making of a Dancer".

"Do you uphold the Cecchetti method? What do you think of it?

"That is altogether outside my province, but it does give me the opportunity of sayin something that may be of help. I often watched Cecchetti's class and greatly admired his great gifts as a teacher. There is no magic virtue in a system as such and I am quite sure that neither Cecchetti nor any other great master thought for one moment in terms of systems.

"Obviously a system is necessary but strict adherence to it will not make a dull teacher inspiring. The perfect teacher knows that you cannot fit all individuals into a rigid system. That is the essence of fine teaching, the realization that differences of temperament and of physique require a different approach . . . The great thing is who is to teach them (pupils) and how they are to be taught. Sometimes a combination of methods gives brilliant results . . .

"Please do not think that I am decrying the need of the value of a definite syllabus. This is a plea for the right way of using and understanding it, for not worshipping it blindly as an idol. Medicine similarly misunderstood leads to the wearing of a prescription round the neck as an amulet."

Dick Nordt
Hollywood, Calif.

Pub. by PELLEGRINI & CUDAHY

TWO SUPERB BOOKS

you can't afford to miss

BALLET PORTRAITS

By Maurice Seymour

Foreword by Arthur Haskell

One of the most beautiful books ever published. It contains over 100 photographs of the leading ballet troupes of the world and a series of fascinating and unique balletic studies of great performers in great roles. **$10.00**

and REGINA WOODY'S . . .

BALLET IN THE BARN

Illustrated by Arline K. Thomson

An ideal Christmas gift for all young ballet enthusiasts by a once famous ballerina. **$3.00**

order your copies from . . .

DANCE MAGAZINE

1841 Broadway, New York 23

Bunny or Lamb's Wool

FUR TOE PADS

Sold to distributors only

IRVING DAVIS

5225 — 14th Avenue, B'klyn 19, N. Y.

write for Free samples

BALLET X-MAS CARDS

Unusual selection

IMPORTED AND DOMESTIC

10 FOR $1.00 — 6 FOR $1.00

4 FOR $1.00 IN COLOR

our exclusive line

Order at once, to enable you to select in quantities the card you prefer

Ballet gifts and books

SENIA SOLOMONOFF

52 WEST 52 ST., NEW YORK 19

ELDORADO 5-3827

THE IDEAL GIFT

hand-made felt scuffs, design as above in gay pastels and navy; sizes S, M, L, no C.O.D.'s — $5.00 ppd.

DECEMBER CALENDAR OF EVENTS

N. Y. C.

Dec. 3	**Jean Erdman & Co.** Brooklyn Academy of Music; 8:30 p.m.
Dec. 5, 6, 7 12, 13, 14	**Jose Limon & Co.** Julliard School of Music & Dance; 8:30 p.m.
Dec. 7	**Bennington College Dance Group** 92nd St. YM-YWHA; 2:40
Dec. 8	**Tehilla** (Israeli Dancer) Henry Street Playhouse; 8:30
Dec. 8-13	**Slavenska-Franklin-Danilova Co.** Century Theatre; Evenings except opening 8:40; Matinees (Dec. 13 & 14) 3:00
Dec. 13	**Nina Youshkevitch's Ballet Workshop** 92nd St. YM-YWHA; 8:40
Dec. 14	**Isadora Duncan Dance Memorial** Carnegie Hall; 8:30 p.m.
Dec. 16	**Tom Ribbink, Gloria Newman, Alec Rubin, Nina Greer, Jo Anne Melcher, Harriet Wallman** (Stage for Dancers) H.S. of Homemaking, Bklyn; 8:30 p.m.
Dec. 21	**Danny Daniels & Group** 92nd St. YM-YWHA; 8:40
Dec. 27	**Miriam Cole, Stuart Hodes, Linda Margolies, Jack Moore** 92nd St. YM-YWHA; 8:40

ON TOUR

Ballet Theatre

Dec. 1-6 Boston, Mass.
8 Portland, Maine
9 Providence, R. I.
10 New London, Conn.
11 Springfield, Mass.

Jacob's Pillow Dance Company

Dec. 1 Worcester, Mass.
2 Concord, N. H.
3 Springfield, Mass.
4 Malverne, L. I.
5 Oyster Bay, L. I.
6 Easton, Pa.
7 Hartford, Conn.
8 Leominster, Mass.

Slavenska-Franklin Ballet

Dec. 2 Milwaukee, Wis.
3 Dayton, Ohio

Jose Greco & Co.

Dec. 2 San Antonio, Tex.
3 Houston, Texas
4 Baton Rouge, La.
5-7 New Orleans, La.

Ballet Russe de Monte Carlo

Dec. 1 Ada, Okla.
2 Ardmore, Okla.
3 Norman, Okla.
4 Bartlesville, Okla.
5 Manhattan, Kans.
6 Belleville, Ill.
8 Weirton, W. Va.
9 Greensburg, Pa.
10 Wilkesbarre, Pa.
11 Elmira, N. Y.
13 Pottstown, Pa.

Dancers of Bali

Dec. 1 San Diego, Calif.
2 Pasadena, Calif.
3-6 Los Angeles, Calif.
8 Fresno, Calif.
9 Sacramento, Calif.
11-17 San Francisco, Calif.

the Ballet Theatre school

LUCIA CHASE, *director*

Faculty: EDWARD CATON
WILLIAM DOLLAR
YUREK LAZOWSKY
YVONNE PATTERSON
VALENTINA PEREYASLAVEC
LUDMILA SHOLLAR
ANATOLE VILZAK

Special Children's Classes:
LUDMILA SHOLLAR

APPLICATIONS NOW

WRITE FOR BROCHURE

Mme. Elena Balieff, Secretary

152 West 56th St., N. Y. C.

JUdson 6-1941

Miriam **MARMEIN**

ballet • pantomime • plasto-rhythmics

original created repertoire

written home study course

Hotel Sutton: 330 E. 56th St., PLaza 9-0933

Augusta, Ga. Aiken, S. C. Camp Gordon, Ga.

DOLINOFF

BALLET SCHOOL

George Walton Apartments, Augusta, Ga.

Telephone: 6-1991

A. Dolinoff, *Ballet Master-Choreographer*

Frankie B. Danziger, *Ballet Mistress*

HUAPALA

HAWAIIAN DANCES

Ancient and Modern

108 East 38th Street N. Y. C. LE 2-4044

JACOB'S PILLOW Dance Festival and University of the Dance

Season of 1953

Announcements ready by April 1, 1953

For information write:

TED SHAWN

Director

Box 87 Lee, Mass.

Nina YOUSHKEVITCH
BALLET WORKSHOP
presents
3 original ballets
DEC. 13 Sat. at 8:40
YM & YWHA Lexington Ave. at 92 St., N. Y.
Tickets at Box Office or call TR 6-2221

EDNA McRAE
SCHOOL OF THE DANCE
Ballet — Character — Tap
Information sent upon request
Suite 500-C
Fine Arts Bldg., 410 S. Michigan Ave.
Chicago 5, Ill. Phone: Webster 9-3772

TATIANA CHAMIE
From Ballet Russe de Monte Carlo
SCHOOL OF BALLET LESSONS DAILY
SPECIAL TRAINING for dancers in the repertoire of Russian Ballets
Also CHILDREN'S CLASSES
200 W. 57th St., N. Y. C. Circle 7-1662

MABEL HORSEY'S Studios
Tap • Toe • Ballet • Acrobatic
Drama • Music • Sight Reading
Piano, Popular & Classics
CI 5-9467 1697 Broadway Suite 607 N. Y. C.
Leonard Dickerson, Gen. Mgr., CI 5-7358-9
Approved G. I. Bill of Rights (Male and Female)

FRAN SCANLAN
TAP DANCING
Teachers — Professionals
115 E. Chicago Ave.
Chicago 10, Ill.
Routines by Mail

DONALD SAWYER
BALLROOM AND TAP
Write for new list of Teacher's notes
637 Madison Ave., New York 22, N.Y.
PLaza 3-8639

DANCE EDUCATORS of AMERICA
One Day Open Session
Sunday — November 30
Henry Hudson Hotel, N. Y. C.
Write: THOMAS E. PARSON Exec. Sec.
90-50 Parsons Blvd., Jamaica, N. Y.

chicago national association of dancing masters
will conduct an all-day meeting on Sunday, February 4th, as well as the second Sunday in April.
Non-members are invited to meet with us. Both meetings at Hotel Sherman. Excellent Programs and superb faculty.
EDNA CHRISTENSEN WILLIAM J. ASHTON
President *Secretary*
Exec. Off. 20 East Jackson Blvd.
Chicago 4, Illinois

Ballet on Discs

by M. Lurje

SWAN LAKE: Tchaikovsky (complete)
London 2 = 12" : *LL*565/566

SWAN LAKE: Tchaikovsky (complete)
Urania 2 = 12" : *URLP* 404

● We open this month's column with a rapid trip into the lion's den... that is to say that neither of these sets is a *complete* "Swan Lake," regardless of all advertising to the contrary. The field is still open for an enterprising record company to produce a complete "Swan Lake," providing the record public and specifically, the ballet public, can absorb another and perhaps longer set.

Listening to Tchaikovsky's poignant and dramatic score, it is hard to believe the ballet we know as "Swan Lake" was first conceived as an entertainment for children... however, Tchaikovsky's letters to his sister show that "Le Lac des Cygnes" was first written as a small ballet, based on a medieval German legend, which he wrote for the amusement of her family's children in the summer of 1871.

Nothing more was done with the score until Tchaikovsky was approached by the management of the Imperial Theatres in Moscow to write a ballet for the Bolshoi Theatre, and he requested permission to use the story. In the early part of 1875, Begichev and Geltser began work on the libretto. Tchaikovsky worked on the music throughout 1875 and 1876, incorporating into the full score what he had written for the children's entertainment back in 1871.

Brilliant Pierina Legnani, the first ballerina to dance the full-length "Swan Lake", was privileged, as were all ballerinas of the time, to wear whatever jewelry she chose to adorn her costume.

Problems of rehearsal and staging kept "Swan Lake" in a preparatory stage until its first performance on March 4, 1877. It was given as a benefit vehicle for the not-very-exciting ballerina, Karpakova; received an inadequate mounting, and even duller choreography by Julius Reisinger. Much of the score was omitted because it was considered "undanceable", and standard numbers from other ballets were substituted. The reception was definitely negative. Tchaikovsky, humiliated by the ballet's failure, mistakenly attributed it to the shortcomings of his music. He planned to rewrite the score for a new production, but he had not done it when he died in 1893.

After Tchaikovsky's death, Marius Petipa, the great choreographer of the Marinsky Theatre at St. Petersburg, sent to Moscow for the original score. He liked it so well that he requested permission to restage the ballet. Owing to the crowded schedule of the Marinsky, there was time only for the second act to be finished for the Tchaikovsky Memorial performance. Despite his enthusiasm, however, Petipa was by this time an old man. He no more than outlined the general style and character of the dances, turning over to his assistant, Lev Ivanov, the real detail of the work. This performance took place on March 1, 1894.

The full three-act ballet did not appear at the Marinsky until nearly a year later, on January 27, 1895, with the celebrated Italian ballerina Pierina Legnani in the leading role. The choreography for the new version was a joint affair, Petipa sketching the entire work and staging the third act. His associate, Lev Ivanov, who had already done Act II, choreographed the remainder. The performance was a complete success. A young staff conductor, named Richard Drigo, conducted the first performance and also orchestrated the interpolations added by Petipa, (which, incidentally, are to be found only in the excellent score published by the Tchaikovsky Foundation).

Act II of "Swan Lake" and the Pas de Deux from Act III (presented as "The Black Swan,") and Act III (as "The Magic Swan") are familiar to American audiences. However, the complete "Swan Lake" has appeared in the United States only recently, when the Sadler's Wells Company toured here.

The two versions presented here on discs offer various and sundry headaches to the balletophile who likes his performances authentic. While both sets offer excellent sound reproduction, at times almost lush, neither of them gives a nod in passing to poor old Petipa. The cuts and arrangement seem to be purely arbitrary and the treatment of the

(*continued on page* 40)

dance magazine

Volume XXVI — No. 12
December, 1952

Rudolf Orthwine, Editor and Publisher

the largest, most widely read dance publication in the world

IN THIS ISSUE

6	Letters to the Editor	
9	Calendar of Events	
10	Ballet on Discs	M. Lurje
12	In the News: a pictorial	
13	The Season in Review	Doris Hering
14	Impressions of Markova at the Met	Edwin Denby
16	"Around the World with Dance & Song"	Julius Postal
20	Valerie Bettis Choreographs "Streetcar Named Desire"	Doris Hering
22	Times Gone By: in retrospect with Dazian's	Paul Myers
25	Bullfight: Dance of Death	Ruth Newman
28	Special Events: a pictorial	
30	The Eternal Rehearsal	Ann Barzel
32	Young Dancer's Christmas Tree	
34	Learning from English Schools	Selma Jeanne Cohen
37	How to Knit Tights	
41	School for Dancers: La Scala School of Ballet	Trudy Goth
42	Studio Management: Discipline Affects Your Business	Toni Holmstock
45	Ballroom Panorama	Albert & Josephine Butler
50	Basic Tap Technique: Ballet and Tap	Rod Strong
52	Books in Review	
58	Diet for Dancers	Susan Wahl

ON THE COVER

Our sparkling Yuletide cover, epitome of romance and glamour, is the work of Eugene Berman. Mr. Berman, designer for such ballets as "Concerto Barocco", "Danses Concertantes", "Romeo and Juliet", "Giselle" (Ballet Theatre, 1946) and many others, is currently responsible for the enormously successful decor and costumes of the Metropolitan Opera's "La Forza del Destino", premiered November 11th.

Lydia Joel, Executive Editor

Jean Gordon, Associate Publisher

Associates: Ann Barzel, Doris Hering, Francis Mason, Walter Sorell

Edith Samuel, Art Editor

Toni Holmstock, Advertising Manager

Ballroom Dep't.: Albert and Josephine Butler

Young Dancer Section: Regina Woody

Staff Photographers: Constantine, Walter E. Owen, Earl Leaf, Fred Fehl, Gerda Peterich, Peter Basch, Walter Strate

Staff Correspondents:

Chicago:	Ann Barzel, 3134 W. 16th St.
San Francisco:	June Wilson Cahn, 2050 33rd Avenue
Hollywood:	Ted Hook, 7021 Hollywood Blvd.
Louisville:	William Habich, 517 West Ormsby
England:	Mary Clarke, 6, Dulwich Common, London S. E. 21
France:	Saul Colin, 91 Ave. Des Champs Elysees, Paris
Austria:	Linda Zamponi, Vienna State Opera, Vienna
Australia:	Beth Dean, 18 Windemeere Ave., Northmead, Parramatta, N. S. W.
Mexico:	Patricia Fent Ross, Calle Tijuana 22-4, Mexico, D.F.
Portugal:	Luigi Gario, Rua Conceicao, 113-3rd—Lisbon
Canada:	Francis A. Coleman, 2105 City Councillors St., Montreal, P.Q.

West Coast Agent: Beatrice de Baltazar, 8828 Sunset Blvd., Hollywood, Calif.

NEW YORK OFFICES: 1841 Broadway, N. Y. 23 **PLaza 7-3667**

294

coming . . .
in future issues

DEGAS HATED DANCERS . . .
but loved the dance. A charming article discloses some shockingly amusing facts about the great painter.

LOUIS HORST, DANCER'S MUSICIAN . . .
No three-headed dragon ever protected a gleaming treasure more zealously than Louis Horst guards the musical standards of the modern dance. Part of the rebel movement from its inception, this famous musician shares his place in history with us through Robert Sabin's articles.

BALLET IN GERMANY . . .
Germany, cradle of modern dance, has lately had a renaissance of interest and activity in classical ballet. Trudy Goth gives a first-hand account.

A DANCER'S DILEMMA . . .
After twenty years the Spanish dance team of Rosario and Antonio has split. Roberto Iglesias has been asked to become Rosario's partner. Mr. Iglesias has written, at our request, his reactions to the invitation.

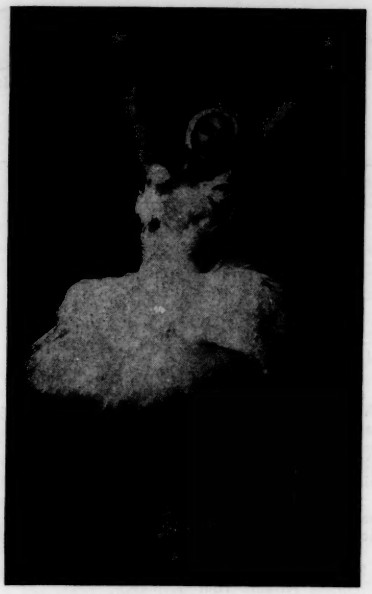
THE ACADEMIC APPROACH TO BALLET . . .
Carolyn Parks, author of the still-reverberating articles called "Toe Shoes . . . When?" writes on the subject of graded classes, explaining how she sees it and why.

OUT OF THE MOUTHS OF YOUNG DANCERS . . .
For several months, starting with the January issue, our Young Dancer Section shall be edited and written by students of the High School of Performing Arts. At last, we are privileged to hear our dancers-to-be talk for themselves, express their honest doubts, hopes and experiences. A lot of people are due for a lot of surprises.

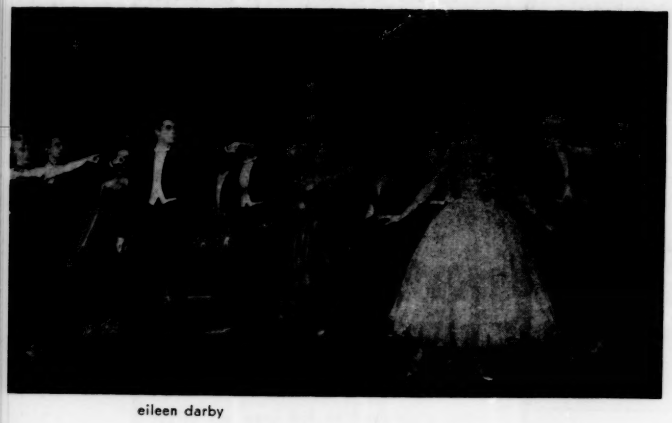
Plus pages and pages of photos, — pertinent instructional material, — news, reviews, food for thought, work and fun.

See insert for DANCE Magazine subscriptions for your friends.

in the News...



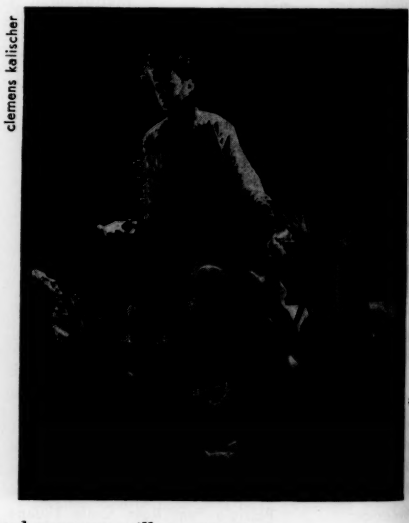
Maria Tallchief, who can be seen on stage thru December during th New York City Ballet season at City Center, also appears on th Music Hall screen starting Christmas week. She briefly plays the rol of Pavlova and dances the famous "The Dying Swan" in MGM' "Million Dollar Mermaid".



eileen darby

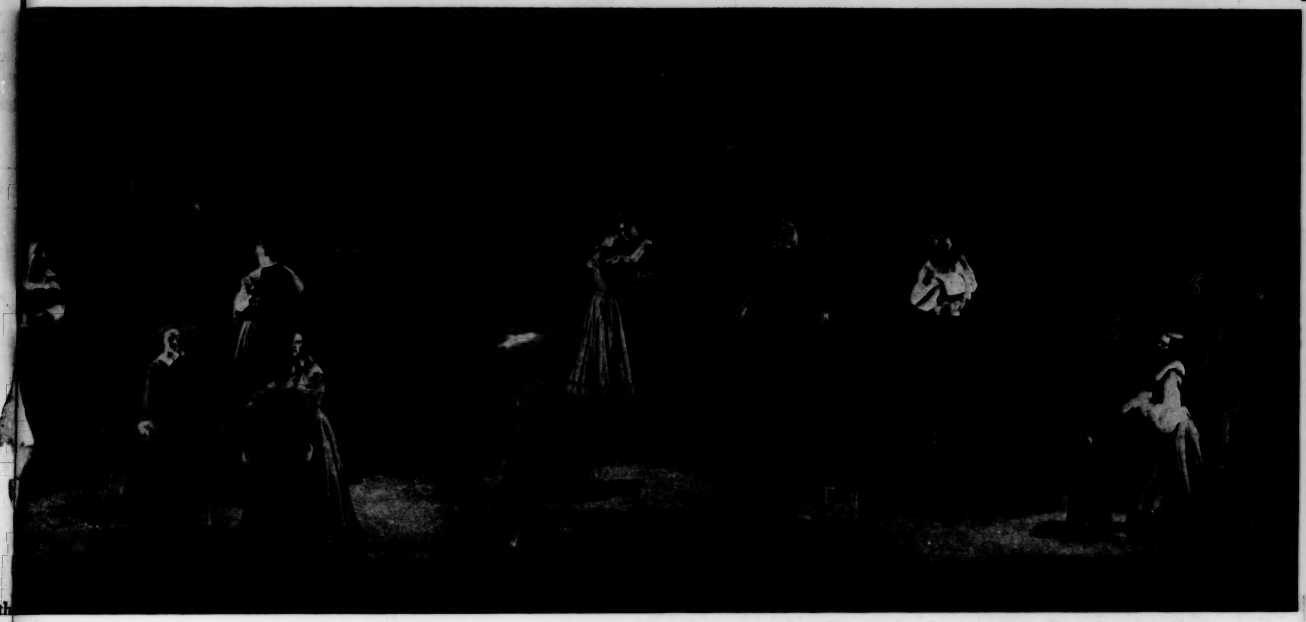
Nora Kaye, on leave from New York City Ballet except for Sundays, appears as leading dancer at the Alvin Theatre after December 4th in "Two's Company". The Charles Sherman musical revue starring Bette Davis has been co-directed and choreographed by Jerome Robbins. Other dancers featured include Maria Karnilova, Bill Callahan and Robert Pagent.

clemens kalischer



Nina Fonaroff's "Lazarus" was the first of six "Evenings with the Creative Dancer", sponsored by the Brooklyn Institute of Arts and Sciences. On December 3rd Jean Erdman and group provide the lecture-demonstration for the second of the lecture-demonstration series in which choreographers describe how their concepts are translated into movement, form and performance.

José Limon, Pauline Koner, an augmented company, will present seven "first New York performances" as well as a number of well-known works in six evenings at the Julliard School of Music and Dance,— December 5, 6, 7, 12, 13, 14 (see page 3 for program). Above: Lucas Hoving, José Limon, Betty Jones in "The Moor's Pavane".



From the third act of Agnes de Mille's "The Harvest According".

he season in Review

by Doris Hering

llet Theatre
etropolitan Opera House
ptember 25 through October 12

Ballet Theatre, the eternal artistic innocent, enjoyed an unusually ccessful season (its fourteenth) in New York. But it left behind disquieting realization that here is a company seemingly able to ain constantly within the tenuous realm of promise and never e make the decisive step into artistic maturity.

It is an endearing company — much the way an adolescent is earing. It is full of warmth and caprice and enthusiasm and nt talent. It is full of the incidental maturities of adolescence of its great childlike inconsistencies. It can catch all the gnancy of Agnes De Mille's "Rodeo" and bring forth the sun- ne in "La Fille Mal Gardée". But it can also hopscotch shoddily ough the courtly amenities of "Princess Aurora" and flap vacuously ough "Swan Lake". It can lend sympathetic and wholly suitable ncing support to Alicia Alonso, its leading ballerina. And it can ve a dancer like Alicia Markova (Guest Artist for the New York gagement) isolated in a totally different stylistic realm. It can gnore Antony Tudor's great serious works (once the backbone of s repertoire) and premiere a mess like Edward Caton's "Triptych".

This kind of artistic naiveté can come only when the emphasis placed on incidentals rather than on clarity of purpose. No ballet company has ever grown and prospered because of its stars or guest performers or the occasional adrenalin of a new work. Stability and flexibility come when each ballet is part of a total artistic concept instead of an isolated phenomenon and when each dancer understands his relationship to the whole.

A company truly aware of its own style would never have asked Alicia Markova, beloved performer though she is, to hop into their New York season. For, unless Miss Markova is framed by a corps de ballet that complements her very special way of moving, the work does not make dynamic sense.

Alicia Markova has evolved a dancing style that is beautifully and consistently romantic. Her approach to works like "Giselle" (which is romantic), "Les Sylphides" (romantic in concept, if not in period), and "Swan Lake" (a Russian Imperial version of a romantic theme) has a hovering, phthisic quality. The tilt of the head, the suspension of the arms, the "penchant" line of the torso remind one of the delicate Medieval statues of the Holy Virgin slightly inclined in blessing. And this is as it should be. For the romantic concept of womanhood was a direct descendant of the Medieval cult of the Virgin.

When Miss Markova foresakes the ground in a jeté, it is to disappear on a moonbeam. When she leans upon her male partner, her touch is so light that he must indeed wonder if she is there at all. Her awareness of him as a male is also nebulous. She is not interested in establishing the illusion of a human relationship. She brings tears to the hero's eyes, not warmth to his arms.

But how easy it is for a dancing style so fragile and stylized to be swallowed in the wrong kind of setting. Ballet Theatre's concept of romantic dance seems to come not from the romantic period but from a Russian Imperial orientation. And so, even in works like "Giselle" and "Swan Lake", there is a certainty of attack, a wiriness in the ensemble work, and a feeling of mass in the poses that makes Markova's hovering arabesques and gestural reticence seem like a whisper in a windstorm.

Because her base is dramatic, rather than atmospheric, Alicia Alonso's portrayals of Giselle and the Swan Queen are more in tune with the style of the company. While Miss Markova clings to a distilled essence of femininity, Miss Alonso is all woman. In "Giselle", for example, Miss Markova seems to be in love with death. And so when a crisis comes, it is natural for her to fade away. Miss Alonso's Giselle is ecstatically in love with Albrecht. She has no taste for death. It comes violently when her love has been taken from her.

(*continued on page* 48)

impressions

walter strate

● Alicia Markova has become that legendary figure, the last of the old-style ballerinas. Her second "Giselle" with Ballet Theatre this fall season broke a box office record at the Metropolitan Opera House. Five people fainted in standing room. She did the contrary of everything the new generation of ballerinas has accustomed us to. With almost no dazzle left, Markova held the house spellbound with a pianissimo, with a rest. A musician next to me was in tears, a critic smiled, a lady behind me exclaimed "Beautiful!" in an ecstatic, booming voice. Her dancing was queerer than anyone had remembered it. A few days later, meeting a balletomane usually far stricter than I, on the street, I asked him what he thought of her this season. "More wonderful than ever", he cried aggressively. When I asked if he thought she had shown this defect or that, he admitted each in turn, but his admiration was as pure as before. This is the sort of wonder a real ballerina awakens, one our young dancers are too modest to conceive of, and that Markova's dancing used to do for me, too. Though I wasn't carried away this time, I found watching her so-different method intensely interesting.

Details were extraordinary — the beautiful slender feet in flight in the soubresauts of "Giselle", Act Two, how she softly and slowly stretches the long instep like the softest of talons as she sails through the air; or in the échappés just after, how they flash quick as knives; or in the "broken steps" of the mad scene of Act One, when, missing a beat, she extends one foot high up, rigidly forced, and seems to leave it there as if it were not hers. I was happy seeing again those wonderfully light endings she makes, with the low drooping "keepsake" shoulders, a complete quiet, sometimes long only as an eighth note, but perfectly still. I recognized too, the lovely free phrasing of

# of Markova at the Met

by Edwin Denby

the "Sylphides" Prelude, so large, though not so easy as once. Best of all, better than before, I thought her acting in "Giselle" Act One. Surer than I remembered is the dance-like continuity she gives her gestures and mime scenes — all the actions of the stage business imbedded in phrases of movement, but each action so lightly started it seemed when it happened a perfectly spontaneous one. In this continuity, the slow rise of dramatc tension never broke or grew confused. It was the technique of mime in the large classic style.

In classic miming, a sense of grandeur is given by stillness, a stillness that is "inside" a phrase of movement the way a musical rest is "inside" a musical phrase. Markova's strong continuity of phrasing; the clarity of shape that mime gestures have when they are made not like daily life gestures but like dance movements from deep down the back; and her special virtuosity in "rests"; these give her miming grandeur. But for dancing, her strength is too small, too small for the grand work of climaxes. She cannot keep a brilliant speed, sustain extensions, or lift them slow and high; leaps from one foot begin to blur in the air; her balance is unreliable. In ballet it is the grand power of the thighs that give magnanimity to the action; there is no substitute and a ballet heroine cannot do without it. Once one accepts this disappointment, one can watch with interest how skillfully she disguises the absence: by cuts, by elisions, by brilliant accents, by brio, by long skirts, by scaling down a whole passage so that it will still rise to a relative climax.

A second disappointment for me was that her powerful stage presence (or projection) no longer calmly draws the audience to herself and into her story on the stage. Markova used particularly to practice that art of great legitimate theatre personalities of drawing the public to her into her own imaginary world; she used to be fascinatingly absorbed in that world. But now she often seems like a nervous hostess performing to amuse, eager to be liked; she pushes herself out on the public. It is a musical comedy winsomeness and looks poor in classic ballet. It was, I thought, a serious mistake for a ballerina of such wide experience to make. Another error, a more trivial one, was the absurd way she danced the "Nutcracker" pas de deux — more like a provincial Merry Widow number than the "Nutcracker" — with a shrunken, slovenly action, bad knees, affectations of wrists and face, — and for a Sugar Plum Fairy to be carelessly dressed was unfortunate.

But despite even bad mistakes, there remains her phenomenal old-fashioned style of delicate nuances in dancing. The methods she uses showed here and there and it was fun to look. For instance the divine lightness of attack: Merce Cunningham, with whom I was discussing her technique, spoke of the illusion she gives of moving without a preparation so you see her only already fully launched, as if she had no weight to get off the ground (the stretch from plié is so quick). He remarked very vividly that in a leap she seemed at once "on top of her jump, like an animal". He also pointed out how she uses this illusion to disguise the weakness of a développé — she throws the leg up in a flash with knee half extended, but all you become aware of is the adagio motion immediately after that — a slow dreamy extension of the beautiful instep.

Markova achieves her illusion of lightness not by strength — for strength she has only the instep, shoulder and elbow left. But she draws on other virtuoso resources — the art of sharply changing the speed without breaking the flow of a movement; the art, too, of timing the lightning-like preparation so that the stress of the music will underline only the *following* motion, done at the speed of the music, which is meant to be displayed. As in her phrase beginnings and leaps up, so the same transformation of speed from presto to adagio is used for her weightless descents and her

(*continued on page* 39)

peter basch

"Around the World with Dance and Song": the end of a series points some morals

Mara, shown as she appeared in native Javanese costume, has studied at the Royal Court of Cambodia and is a leading exponent of Cambodian and Siamese dances.

by **Julius Postal**

george pickow

Taik-won Cho and Sun-Yong Kim, Korean dancers, in rural Korean costumes.

• Last spring, "Around the World with Dance and Song", the unique series of ethnological dance programs, which brought pleasure and instruction to some 160,000 New Yorkers for almost ten years, came to an end. The American Museum of Natural History, which housed and sponsored this cultural innovation, said the reasons for termination were "budgetary" and concerned "hidden costs". Despite the fact that admission fees were charged during the last three years, the dance programs fell far short of paying their own way, said Museum authorities. Official hope was expressed that when the Museum's planned auditorium is completed a few years hence, the programs may be resumed.

No doubt, some day this new auditorium will be built. The Museum can certainly use a modern theatre with comfortable seats, up-to-date lighting and adequate dressing rooms to replace the huge, post-Victorian, barn-like structure in which so much cultural and scientific history has been written. As a former member of the Museum staff, I am inclined to believe that it will be some time before plans materialize. The desire to re-do the Museum has been there for a long time, but unfortunately the money has not. The same situation afflicts many other non-profit institutions of the same calibre. Until such time as the new auditorium is built, it is fitting that we keep the memory of the programs green. Here, then, is some of its history.

The ethnic dance programs of the American Museum of Natural History grew literally out of a phonograph, a big loudspeaker and a collection of records. It all began around 1939 with an idea in the brain of Dr. Charles Russell, Chairman of the Department of Public Education at the Museum. Dr. Russell reasoned that lions, tigers, bears and humming birds make sounds in nature. American Indians, Australian aborigines, African tribes all have languages of their own and make music. So, from the Carnegie Corporation, Dr. Russell secured funds

Reginald and Gladys Laubin, honorary members of the Hunkpapa Sioux tribe, among whom they have lived, dramatically portray a herd of buffalo gathering on the prairie.

maurice seymour

Yurek Lazowsky, ballet dancer, teacher, and specialist in character work, shown with a partner in a Polish folk dance.

bruno

The French Basque group perform a traditional masquerade called "Souletines" while director Juan Onatibia accompanies on the flute and drum simultaneously.

which would enable his department to provide recorded accompaniment — both sound effects and music — to be presented in the traditionally quiet halls and exhibits of the Museum.

To Hazel Lockwood Muller fell the job of building a library of bird songs, animal cries and ethnic music, the bulk of it recorded in the field by various expeditions. The years have proven that Hazel Muller, who played the piano from the age of six and had studied music at the New York Institute of Musical Art and at Wellesley, of which she is a graduate, was an ideal choice. Among the various jobs she had already done at the Museum had been the arranging of the "Member's Lectures" and "Children's Lectures", so that when Dr. Russell handed her the responsibility for the recorded music programs she was already an experienced hand at making arrangements.

Somewhere along the line it occurred to Mrs. Muller that it was not enough to present *merely* the music of various tribes and peoples. All of them lived surrounded by a rich pattern of rituals and ceremonials in which the dance played a vital part. Never one to run away from an experiment or duck a new idea just because it had not been tried before, Dr. Russell told Mrs. Muller to go ahead and set up a few informal dance programs to alternate with the music programs.

The plan was to present a few dances here and there, without too much fuss or bother, in different Museum halls. The spectators were to sit on folding chairs spread out in a semi-circle. In no time at all, there were standees. People's heads got in the way and nobody could see a thing.

The next step was to have a platform built for the dancers. An elaborate platform which could be put together and taken apart in sections was designed by Guido Carreras and built in the Museum. The platform was used only two or three times. Indian dances were performed on it in the shadow of the big war canoe in the North American Indians Hall, and once La Meri danced on it before a tremendous audience in the huge Education Hall.

But the dance audiences grew so rapidly that the ingenious platform had to be discarded and the free programs moved into the Museum's large auditorium. The audiences continued to grow.

For a while eyebrows were lifted: Many worthy people couldn't see why such an institution should want to bother with dance presentations in the first place. It just wasn't done. A museum was supposed to be cold and dead. But Dr. Russell stood his ground and supported the dance programs.

According to his thinking, one of the Museum's chief concerns is anthropology. Anthropology means, literally, the study of man. And had not man used the dance for untold thousands of years, as a means of satisfying a deep inner craving? Did not various tribes utilize their rhythmic movement as a means of talking to their gods and propitiating them when the latter were angry? The dance was used not only for entertainment and to express *joie de vivre* — it was a serious form of magic: You danced to bring rain, to insure good hunting and good crops, to guarantee the

fertility of the fields and of man himself. You danced to prepare for war and you danced to celebrate peace.

In some groups only the men were permitted to dance and in others, skill and prowess in the dance were intrinsic to the concept of male virility. And in a great many societies the ability to dance well was a mark of honor, a sign of prestige.

So the dance programs went on. Before long even the 1200 seat auditorium proved inadequate. People would stand in line for hours to get in. One of the biggest crushes occurred when Pearl Primus appeared. So many people were turned away that it was decided to give an additional performance on another day. But the Museum administration was afraid to advertise the Primus repeat performance for fear of another crush, of glass exhibition cases being broken, or a near-riot. So Pearl Primus played her repeat performance to an empty house, which pleased no one.

During those early years all the things that can befall a concert manager or dance impresario, sad and glad, happened to Hazel Muller, who was valiantly making all arrangements in spite of operating on what was, by commercial standards, a shoe-string.

From their inception the dance programs had been free. In 1949, however, because of mounting costs, it was decided to charge admission. The theory was that this would help put the dance programs on a paying basis and make possible some improvements in the auditorium, which needed a face-lifting badly. In addition, it was decided to give two performances of each program — one of them in the evening — instead of the single performances which had been customary until then. It is my opinion that this was the beginning of the end.

As long as a cultural undertaking like "Around the World with Dance and Song" is offered to the public free of charge (or at an admission price so low that everyone realizes that the receipts cannot possibly support the venture) the project excites vast public sympathy and a measure of support. Everyone expects a public or quasi-public project to have an annual deficit and to require perpetual shots in the arm in the form of grants from foundations and last-minute contributions from generous sponsors.

On the other hand, the moment such an undertaking begins to exact an admission price which *looks* substantial, even though it cannot really begin to cover costs, the attitude of many people, both inside and out, begins to undergo a subtle change. Although everybody knows that really it is not a commercial project, somehow they begin to regard it as if it were. In time the activity begins to be judged by the same criteria as a commercial project, — namely, is it paying its own way? Is it earning a profit?

What is more, the moment the Museum began to charge an admission price for the dance programs, it was automatically inviting comparison with the well-heeled theatrical enterprises with which New Yorkers are so familiar. As long as admission was free, the severe simplicity of the presentations could be praised by critics as a happy circumstance that admirably set off the dancers and focussed attention on them. The various small discomforts were cheerfully tolerated, even enjoyed as an inevitable and fitting part of the atmosphere.

When the customers were made to pay, however, it

(*continued on page* 38)

mario rosel

La Meri, whose range of ethnic dance is wide, wears feathers as symbols of peace in a traditional Chinese dance called "Pheasant Feathers".

Uday Shankar, famous Oriental dancer who once composed two ballets for Pavlova, gave 4 complete performances at the Museum with his wife, Amala.

Iolani Luahine in the "Paddle Dance" never used in Hawaii for entertainment, but as a prayer to a Hawaiian sea god.

photographed for dance magazine by fred fehl

above: Blanche Du Bois (Mia Slavenska) desolate in the isolated world of her sick imagination, sees the loving embrace of her sister Stella (Lois Ellen) and brother-in-law (Frederic Franklin).

center: Stanley Kowalski (Franklin), intoxicated and driven to distraction by the tauntings and intrusions of his sister-in-law, is trapped into embracing her.

below: Blanche, at last completely divorced from reality, is led off while Stella and Stanley suffer the anguish of knowing they have had no choice but to commit her to an asylum for the insane.

valerie bettis choreographs Streetcar named desire

Valerie Bettis, during rehearsal, gives directions to the Vendor of Flowers for the Dead, used throughout the ballet as a symbol of foreboding.

by Doris Hering

● First a play — then a film — now a ballet. That's the history of Tennessee Williams' "A Streetcar Named Desire". Its third incarnation took place on October 6 when the Mia Slavenska-Frederic Franklin Ballet premiered their danced version at the theatre in Quebec. Valerie Bettis is the choreographer of this latest depiction, and Miss Slavenska, Mr. Franklin, and Lois Ellyn share the leading roles.

When we heard that Valerie Bettis was going to tackle "Streetcar" we could think of no harder task for a choreographer to undertake. For in its verbal forms it is already strongly fixed in the public mind. But when we registered a misgiving to Miss Bettis, she promptly reassured us that Tennessee Williams is absolutely ideal for dance purposes. "Don't you see," she said, "Williams doesn't write plays that are all tied up with plot and incident. He writes about people and their emotions and their inter-relationships. Emotionally his characters are larger than life. And that makes them just perfect for the non-verbal expression of dance."

"What's more, dancing expresses inner states even more intimately than words. And since most of the excitement of "Streetcar" comes from what transpires in the disintegrating mind of Blanche DuBois (a faded plantation belle visiting her sister and brother-in-law in the New Orleans slums), what better way to express it than through dance?"

As a result of this attitude, Miss Bettis has conceived the work on two levels — the realistic level of Blanche's everyday encounters with her environment—and the unreal level of Blanche's flights of fancy. Miss Bettis has also seen to it that the set hovers on this same tenuous borderline. It consists principally of several high shuttered doorways that are moved to indicate changes of locale and shifts of point of view. One of the most exciting uses of these doors is at the very end when Blanche places them one behind the other and then runs through them in a grandiose effort to evade reality.

Although she has been thinking of the work since last spring, Miss Bettis had only three weeks of rehearsal with the company. She was then called to Hollywood to begin her third motion picture. Called "Love Song", it gives Miss Bettis the opportunity not only to dance two solos of her own devising, but to sing as well.

Right before "Streetcar" was to open, Miss Bettis flew back to New York for a day to supervise the dress rehearsal. And she took the whole thing in stride just as though she had casually dropped in off the street instead of flying 3,000 miles. Clad in red plaid slacks, she perched quietly on the back of one of the front-row seats and watched the run-through, now and then busily jotting down notes in an old copybook.

Watching Miss Bettis conduct the rehearsal, one had the feeling that she is one of those unusually fortunate people who don't know the meaning of self-doubt — who approach every assignment with an unassailable aplomb coupled with talent and limitless energy.

Although her career has less than a dozen years behind it, it is dotted with the kind of success that many dancers would gladly see spread over a lifetime. When she first set foot on stage in a solo concert, John Martin of the New York Times wrote, "She has . . . speed without precedent in the modern field, and a temperament that can make the atmosphere fairly sizzle. Add to this a by no means inconsiderable beauty and you have a young dancer who is just about certain . . . to get to be one of the great dancers of her day."

Miss Bettis soon graduated herself from solo concerts to performances with a small group. And like most concert artists, she discovered that the fascination of choreographing for a group is offset by the cost of maintaining it in a field where audiences are small, performances are reasonably infrequent, and private subsidy an unheard-of luxury.

Probably if the applause of a mass audience had not been so beguiling, she would still be exclusively in the concert world, shuttling back and forth between off-Broadway stages and her Greenwich Village studio. But as it

(*continued on page* 59)

Times Gone By: 110 Years with Dazian's

In the 1840's, Fanny Elssler was causing commotions wherever she appeared.

from the collection of Lillian Moore

● One hundred and ten is not a very startling age for a seat of learning or a bank, but in the theatre . . . well, that's quite a run. The business concern called Dazian's, which supplies fabrics for theatrical activities from Shubert Alley to the Himalayas, was born in 1842 in a small store at 4½ Marion (now Lafayette) Street in downtown Manhattan.

However, most of the theatregoers of that season were too immersed in the comings and goings of Fanny Elssler to pay much heed to Wolf Dazian's debut. Her appearances at the Park Theatre had been interrupted by illness and by her squabbles with Mr. Simpson, the manager of the theatre. Their feud supplied conversation in abundance to the professionals as they met along Park Row and in the coffee houses.

Most of the trouble was caused because a benefit performance had taken place in which Fanny Elssler had been requested to appear in order to reimburse Mr. Simpson for the loss he had suffered on her first performance. On January 6th, 1842, Simpson was forced to take recourse to a paid notice in the *Post* to the effect that: "Mr. Simpson begs leave respectfully to state to the public that his objection to take a benefit was stated to Mam'lle Elssler, and she was informed that her appearance was not to be considered as an act of favor, but of justice. Mam'lle Elssler's services on that evening were given gratuitously, not as an obligation to Mr. S., but one of strict justice, to remunerate the management, in some degree, for the heavy losses it had sustained during her unfortunate engagement. To prove this fact, (including the receipts of last evening), the theatre has sustained a loss of above $2,200, while Mam'lle Elssler has received $5,438. On one evening the receipts of the house were not enough to pay Mam'lle Elssler and the extra carps (sic) de ballet, yet Mam'lle Elssler received her $600 as usual. Mr. S. regrets the necessity of entering into this statement, but he has been compelled to the only course left him." And the impresarios of today feel that they are facing unique problems!

Mr. S's step seems wisely taken, for by the spring, Mam'lle Elssler was again dancing at the Park. She appeared in "La Somnambule" with M. and Mme. Martin and Mlle. Desjardins, as the Queen of the Fairies in "The Fairy and the Prince," in "Nathalie," "La Polacca" and in many of her pas seuls. On June 29th, 1842, she even danced a benefit for Mr. Simpson and on July 1st, her final appearance in the United States served as a benefit for the Theatrical Fund.

Following the departure of Fanny Elssler, audiences had to wait several years (until the advent of Jenny Lind in 1850) for a personality with as much ability to create furore. Dazian's must surely have supplied the Swedish Nightingale, for her

by Paul Myers

impresario, P. T. Barnum, was one of the establishment's first regular customers. The showman had entered Wolf Dazian's Emporium to order "some dresses for my new star Mademoiselle Fanny. Only the most fashionable materials, of course."

Mr. Dazian beamed, "I'll wait upon her with our finest silks and velvets, I promise you. She is from France, perhaps, or Italy?", and continued, "Her wishes will be carried out to the letter."

"Her wishes don't matter," commanded Barnum, "Just make her look like Fifth Avenue and I'll be content. She's from Africa, my boy — and she's an ape."

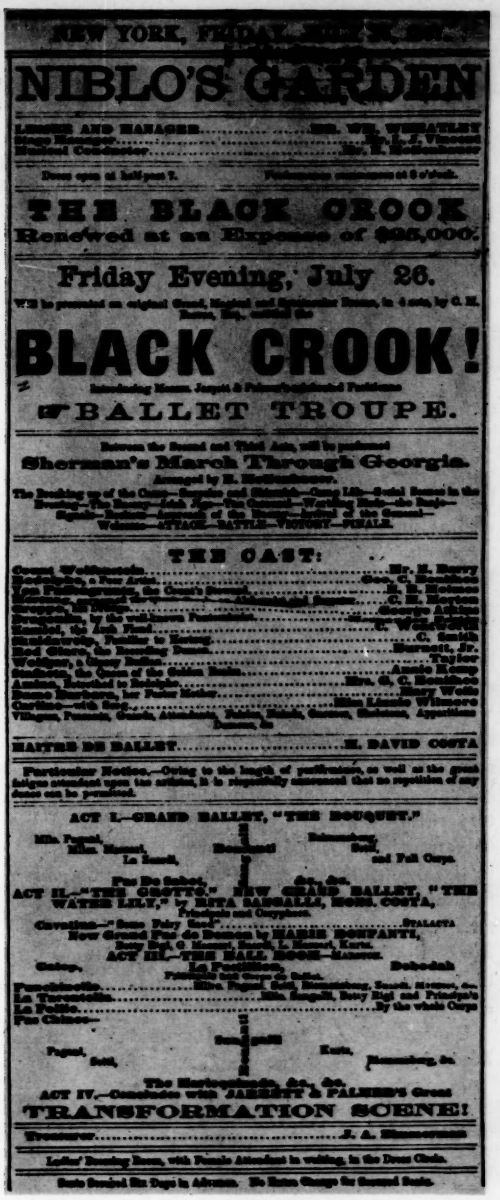
In 1866, Dazian's took part in another important "first". It was that year which saw the premiere at Niblo's Gardens of "The Black Crook". "The Black Crook" was the production which set the model for musical production for almost a half century.

The story behind the production of this operetta is an interesting one. The Messrs. Jarrett and Palmer had imported a troupe of dancers for an appearance in "La Biche au Bois" at the Academy of Music. Before the production could be readied the Academy burned and the impresarios found themselves with an expensive ballet troupe — and payroll — on their hands. At the same time, Wheatley, the manager of Niblo's Garden was having considerable trouble launching a spectacular play — "The Black Crook". Jarrett and Palmer suggested that it might be well to write the ballet into the "Crook". This was done forthwith, to the great financial credit of everyone except Charles Barras, the author of the piece. Almost all of his original script had to be tossed out to make way for the ballet and the producers paid him $1500 heart balm.

Not the least of the furore caused by "The Black Crook" was over the immodest costumes worn by the ladies — supplied by Dazian's. An editorial in one of the leading New York papers proclaimed: "Nothing in any other Christian country, or in modern times, has approached the indecent and demoralizing exhibition. We can imagine there might have been in Sodom and Gomorrah such another place and scene, such another theatre and spectacle on the Broadway of those doomed cities just before fire and brimstone rained down upon them and buried them in the ruins."

Attacks of this kind, of course, always have a beneficial effect upon the box office. "The Black Crook" ran on and on. Pirated versions of the work were performed throughout the United States and even abroad. The last important revival was that produced by Cleon Throckmorton and Christoper Morley at the Old Rialto Theatre in Hoboken, New Jersey, in 1929. But we

theatre collection — n.y.p.l.



NEW YORK, FRIDAY

NIBLO'S GARDEN

THE BLACK CROOK
Renewed at an Expense of $25,000.

Friday Evening, July 26.

BLACK CROOK!

BALLET TROUPE.

Sherman's March Through Georgia.

THE CAST:

ACT I.—GRAND BALLET, "THE BOUQUET."

ACT II.—"THE GROTTO." NEW GRAND BALLET, "THE WATER LILY," by RITA SANGALLI, MONS. COSTA, Principals and Corps de Ballet.

ACT III.—THE HALL ROOM—Ballroom.

ACT IV.—Conclusion with JARRETT & PALMER'S Great

TRANSFORMATION SCENE!

Speaking of the immodest costumes worn in the "Black Crook", a newspaper editorial wailed, "Nothing in any other Christian country, or in modern times has approached this indecent and demoralizing exhibition."

are getting ahead of our story . . . .

To keep in touch with the geographical development of New York's entertainment world, Dazian's moved to an address on the Bowery in 1871, and in 1882 to 26 Union Square. Wolf Dazian passed the business along to his son, Henry, in 1878, but a catalogue published while the firm was at the Union Square address still bears a foreword signed by W. Dazian. This foreword directed "To My Patrons", carries the claim: "This establishment, the only one of its kind in the world having an experience in this line for the past fifty years, prides itself on keeping anything and everything required for use on the stage in any shape, manner or form."

From the 1892 Dazian Catalogue

Bald Wig.

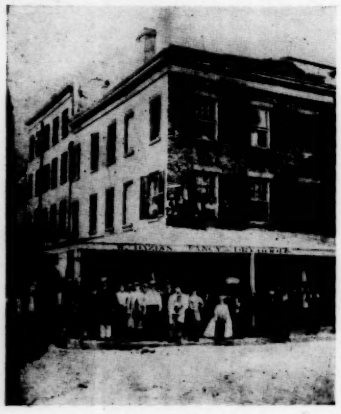
The following 160 pages contain lists of fabrics, trimmings, shoes, masks, wigs, theatrical and equestrian hosiery, stage jewelry, spangles, bells, fencing equipment, surgical bandages, armor. One is constantly reminded of the inventory recited by Little Buttercup in "H.M.S. Pinafore" — so varied is the supply. We are so accustomed to costume in the theatre that much of the catalogue seems quite like that of today. It is only the items for sports wear that amuse us, such as: #38 — Gents' Bathing Suit. In One Piece. Border at Neck, Sleeves, and Bottoms . . . . and the accompanying drawing looking for all the world like a suit of long, winter undies.

Dancers of a later period caused as much havoc at Dazian's as did Barnum's star performer. An artificial fountain was created for Pavlova. The great dancer complained that the water made too much noise. A worker applied himself to the offending gurgle and, after considerable tinkering, reported to Pavlova that he had taken out the hard water and replaced it with soft. Both agreed that the change was an improvement.

The late Florenz Ziegfeld ordered fabrics from Dazian's, too. One day the "great glorifier" came in with a butterfly and requested that the colors of one wing be duplicated.

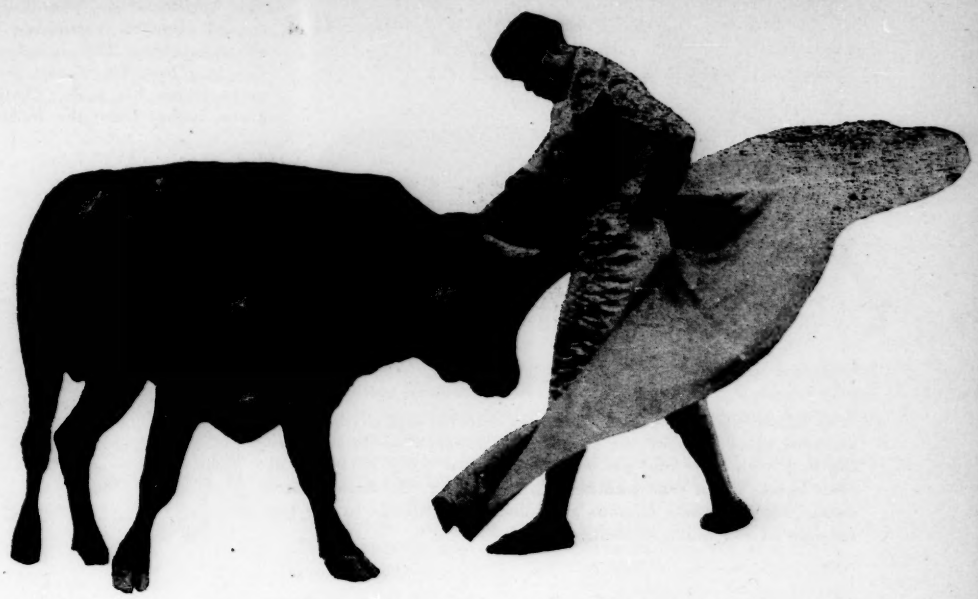
Since the turn of the century, Dazian's has occupied a building further uptown at 142 West 44th Street. The theatre world has moved up all around it and much of New York's dance activity takes place a half mile or so further uptown. Wolf Dazian would be truly amazed at the changes wrought in what was open country in his day. Carnegie Hall was not even dreamed about and today many consider it a rather archaic monstrosity. Very possibly the New York City Center, where municipally-sponsored dance and theatre activities take place, would not seem as revolutionary an idea to Wolf as they do to some of our contemporaries. After all, in his native Bavaria such events had long been sponsored by the state or rich patrons. Whatever Wolf's reaction to the dance world of New York 1952, one thing is certain; that his head would reel at the sight of Dazian's 1952. Broadway, Hollywood, London, Paris, the community players of thousands of localities, university dance and theatre groups, high schools, dancing schools — all call upon them for costumes, properties, curtains and the thousands of items that go to make up a production. It is, indeed, the "Boutique Fantasque" of West 44th Street.

Calf and Thigh Pad.



The Dazian family, standing beneath the porch of their shop, watch the 7th Regiment marching off to the Civil War.

Song and Dance Shoes. 12 to 24 inches long.



"El Remate" (the conclusion pass) — after a series of veronicas, a most effective and dramatic half-veronica conclusion. The matador holds the cape half folded and close to his body, provoking the bull's charge.

the Dance of Death

by R. E. Newman

● Contrary to the general impression in this country, the bullfight is not a sport. It is essentially a theatre art, a dramatic tragedy of music and color, of form and content and bodily grace. This movement drama has its roots far back in history, in the beginnings of the Christian Era and beyond, and is the only movement drama that has survived, almost unchanged from antiquity. In kinship, it is closest to a ballet or a solemn ritual dance.

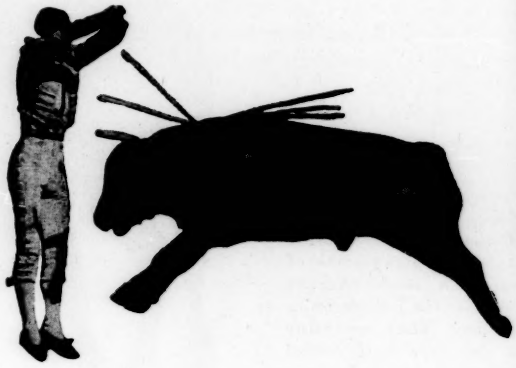
Every movement of the elaborate, classic ritual has a definite purpose. Each is carried out with ballet-like precision, to bring the beast to the inevitable climax of the tragedy, called with deep insight by Latins "the moment of truth". The matador must prepare the beast for this moment with grace and skill and bravery. He must pose and pirouette and dominate the bull by cape and muleta in slow, rhythmic movements, inches from the deathly horns, and upon the split-second precision, on the coordination and fluidity of his movements may depend his life.

Although the form and ritual of the corrida have been expanded somewhat over the centuries, the fundamental phases and purposes remain the same. Here form has always been dictated by content, like modern dance. And although, like classic dance, both content and approach have long ago passed into ritual, emphasis has passed from the killing of the bull to the style and beauty of the capework. Each diestro, or matador de toros, receives his acclaim not only for the closeness to the horns with which he moves, but for the sculptural grace and style with which he performs each suerte or movement — not only for his skill in performance of the traditional suertes, but for his creation of a new and intricate pass, a cape-work cadenza that is a unique manifestation of his own individual personality. The style of his entire performance, too, is a projection of his entire personality, whether brilliant, arrogant, disregarding rules and always giving emotion — or classical, consistent and always correct.

Although the matador is, of course, the protagonist who must eventually alone face his symbolic and natural enemy and triumph — or perhaps die — nevertheless, the "fiesta brava", from the ceremonial entry to the estocada or denouement, is one of group performance. This group consists of the matador and his cuadrilla, a troupe of three banderilleros and two picadores; these work in ensemble, close to

"Las Banderillas" — One of the most colorful and rhythmically graceful maneuvers of the fiesta. The banderillero approaches the bull with style and precision, holding a wand extended in each hand. When man and beast almost meet, the banderillero swings his body in a sinuous arc, placing the wands in the top muscles of the bull's shoulders.

"La Veronica" — The oldest pass, and according to legend, named after St. Veronica's Veil. The Veronica is the basis of all movements. The matador stands still in the arena, holding the cape low. He directs the bull's charge with a slow movement across his body, holding a statuesque pose of arrogant grace, inches from the horns.



the fatal horns, reflecting with every gesture each tension of their matador master. In the hours before the performance, they have already gauged their matador's spirit, and upon this also may depend his life in the hours to come. When the matador is in form, his cuadrilla feels like a team and performs like one. When he is not, the team may shatter into individuals, without organization, without confidence.

Thus there is a group style to be found in each good cuadrilla, although one which has little of the anonymity seen in the classic ballet. Rather it is like the modern ensemble, whose members maintain some measure of their personal individuality at the same time that they conform to the beat of the group. Their energy derives from their matador's with an emotional dependence on him both in the plaza and outside. They are motivated by the same dynamics which organize their movements as an ensemble, and yet it is this same group dynamic that impels the individuality enforced on any member by the events of the corrida: to perform alone, that the group may survive.

The drama unfolds in three acts.

It is afternoon; the amphitheatre is divided into two segments, sunshine and shadow. As the clock strikes, a bugle sounds, and a wall gate opens. The high exotic harmonics of the "Virgin of the Macarena", the traditional two-step of the matadors of ancient Spain, quivers in the air. A horseman, garbed in black, gallops across the arena, and with a sweep of his plumed hat, asks the authorities permission to begin. He returns to the entrance and leads in slow, measured paces the matadors and their cuadrillas, who cross themselves as they enter. Their costumes are beautiful, the traditional "suit of lights" in pastel satins embroidered in silver and gold.

A great door swings back. A magnificent wild beast plunges forth. He is a fearsome sight, in the full power of his ancient jungle heritage.

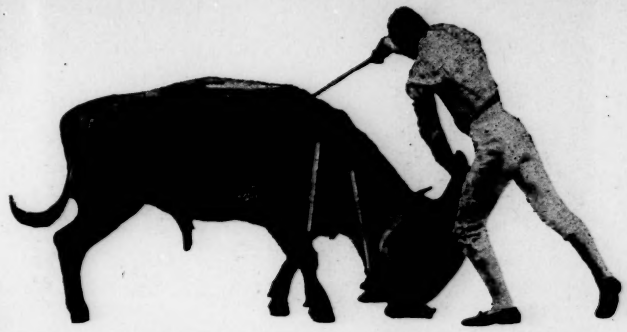
The matador now meets his partner in the mortal dance. He tests the beast with several free passes of his crimson and yellow cape, ascertaining the individual characteristics of the animal. A series of daring statuesque veronicas follow, the animal turns with the movement of the cape, and comes to a standstill as the matador dramatically concludes with a half-veronica, "el remate", or conclusion pass. The beast is now "fixed", contemplating the situation: he has not yet gored his graceful, valiant enemy. The man turns his back and walks away.

Trumpets and bugles sound. Picadores ride out. Now the beast meets his first resistance in the blunt lance of the men on horseback. He hits solidity against the padded side of the horse. Satisfied, his ferocity returns. With his new knowledge, the matador distracts him with more adroit passes of the flashing cape.

The second act is the phase of the banderillas, pairs of wands that must be placed with rhythmic precision and skill into the muscles of the beast's shoulders. The banderillero runs slowly, raises his arms high, and drawing the horns near, places the wands. Trumpets herald the third pair. This is the melody of death.

The final act of the dance is the phase of the muleta, the scarlet serge that drapes the sword. The matador dedicates the faena with a few words, and turns to face his antagonist, this time alone. The bull now concentrates his energy and attention. His enemy has become one specific man, the cause of the movement, rather than the movement of the cloth itself. Now the beast must indeed be dominated. The matador begins with a first reverse, "el primer doblon"

"El primer doblon" — (the first reverse). One of the first passes of the muleta or final phase of the fiesta. The matador moves low, sometimes on one knee, sometimes standing, with the muleta, forcing the bull to charge and turn. Thus he learns the final characteristics of the animal's attacking peculiarities.



"La estocada" (the death thrust) — This is "the moment of truth", the climax for which all the preceding phases of the spectacle have been performed. The matador, with the muleta in his left hand held low in front, poses with the right arm extended and the sword aimed toward the small space between the bull's shoulder blades. He raises himself slowly on his toes, waves the muleta slightly, and moves forward as the bull charges. The muleta movement guides the animal slightly to his right, as the matador goes over the horns to bury the sword.

and moves in a repertoire of brilliant and intricate passes. Gradually the beast becomes dominated. He stands, with his head bowed, front feet together, as though hypnotized. The matador stands before him, arrogant, his body between the horns. One move of the beast's head upwards . . . . But no. The matador plunges his sword. This is the estocada, the "moment of truth".

This is a movement-drama as certainly as the works of Massine and De Mille are movement-drama. There is one major difference. The corrida is the only movement-drama, the only art form, in fact, in which violence and death are palpable and unfeigned. In dance, matters of life and death are translated into symbols and presented as symbols to the spectator. In the corrida, these same matters are translated into symbols and then translated one step further, into reality. Actual death is risked and dealt.

"It is the contemplation of this visible violence and actual death that gives the art its peculiar power," says the Engineer in "The Brave Bulls". It is this that "confuses the art with sport and confounds foreigners who find blood a revulsion — or a morbid thrill".

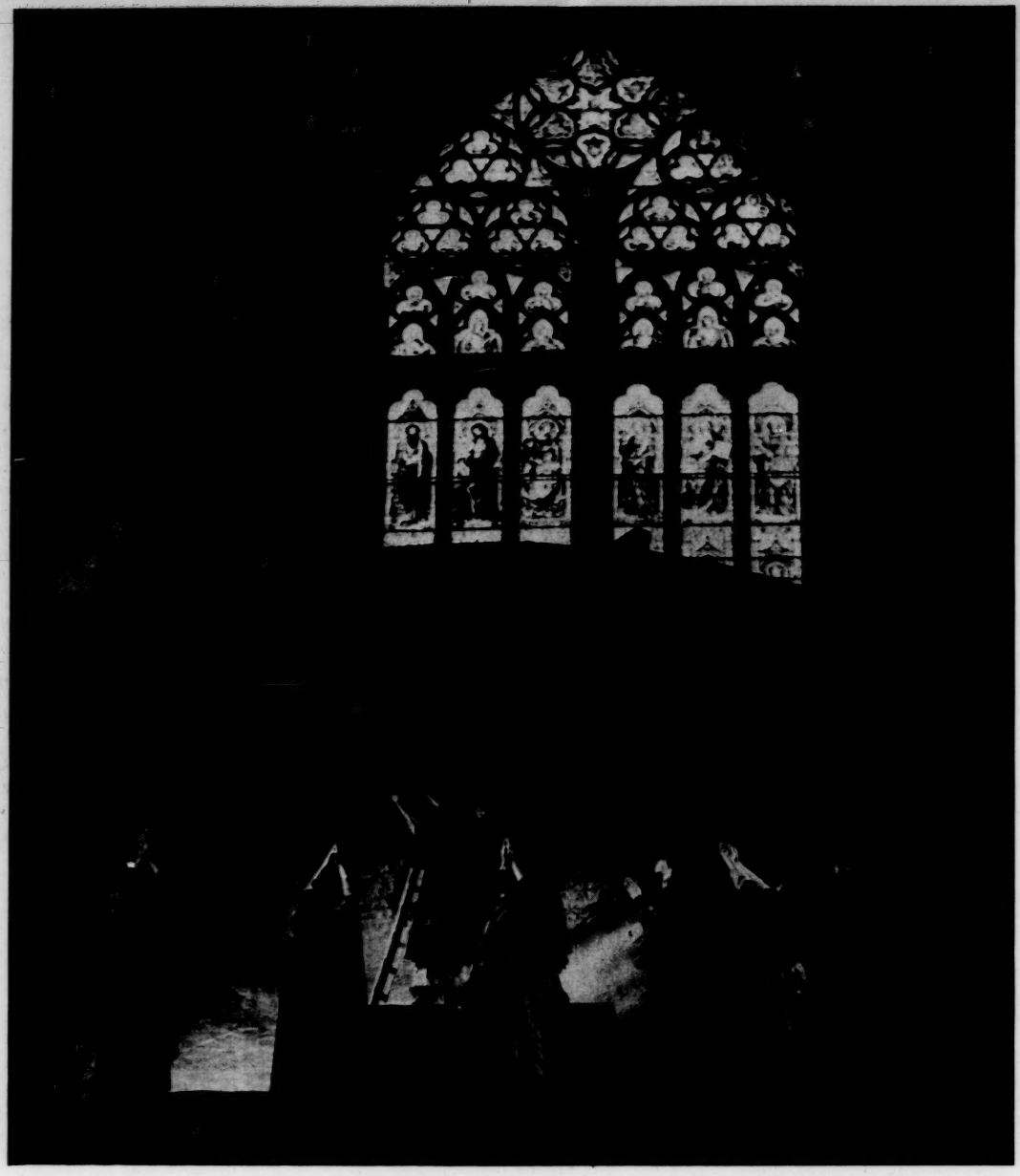
Since this art is, as many other art forms, surrounded by cults and fanciful meanings that have little to do with the dynamics that first gave the form life, it is necessary here, too, to have a philosophy with which to view the spectacle, at least with understanding.

The ritual is designed to show the glory of courage over the powers of death. It depicts man face to face with the inner and outer brute force of living, and man's tragedy that in dealing death, he is still subject to it himself. This, of course, is no sport. Not unless the spectator believes that man facing his destiny is to be considered a sport. There is no equality in the bullfight. The bull must die. There is no equality in man facing his destiny. Man must die. This is the image that has gripped the mind and emotions of not only Latin peoples, but many other peoples for more than two thousand years.

There is a second level of interpretation, in which we see a similarity of purpose with the Greek plays, themselves a form of classic movement-drama.

The bull here represents the ignorant and aimless passions of man's nature, — the forces which hold him a slave to the fears, conceits and ambitions of ordinary life, and hostile to the development of his higher nature. Each stage or "act" of the ceremonial this way has its own symbolic meaning, starting with the early enclosure of the bull in a dark place, symbolizing man's ignorance. The entry into the ring represents that stage in the development of man as an individual when he is first given free rein to express his characteristics and tendencies. The picadores and banderilleros represent the first direct attacks on ignorance, leaving the primitive forces in bewilderment and humility, and preparing them for the final domination by the matador who represents man's higher nature. The final denouement, or "moment of truth" represents the complete domination by man of these passions, a domination which can be achieved only by his own hand.

So, in the sun-lit amphitheatre, the spectator may see the pattern of the eternal conflict between elemental forces. If dance, or any other art form is to be considered essentially a creation to thrill, a creation to permit man to participate in universal designs while safely removed from the anguish of living them, then possibly the corrida de toros fulfills this purpose most vividly of all. Certainly, so real a projection of the human mind in terms of human movement can be seen on no other stage and in no other dance on earth.

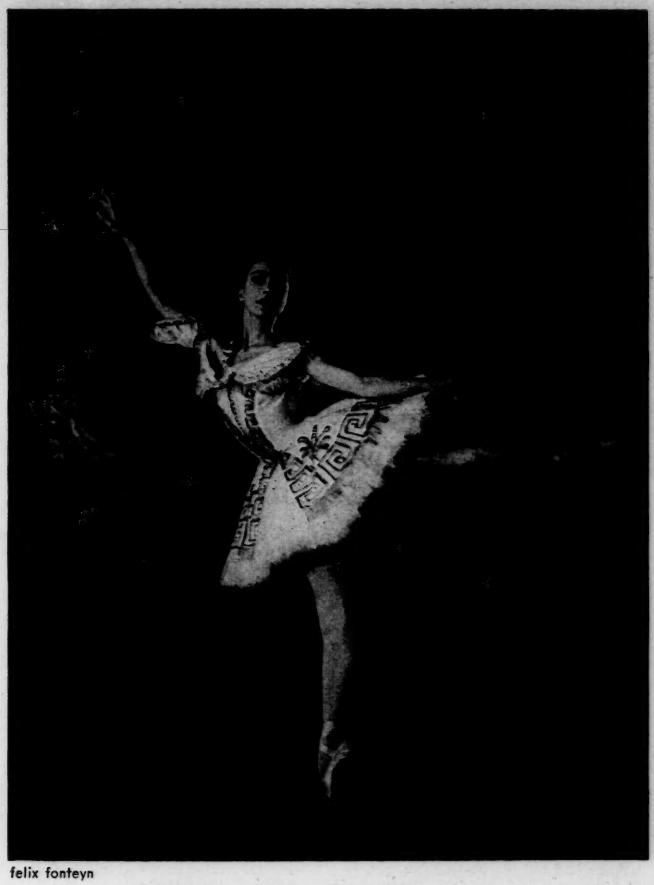


Massine Returns to an Old Theme: Creates a New "Laudes Evangelii"

Going back to the times of St. Francis, when religious mysteries and holiday processions were accompanied by popular religious songs, the San Domenico Cathedral in Perugia, Italy offered a new "Laudes Evangelii" on September 21st and 22nd. As a part of a Sacred Music Festival, the ancient Umbrian church opened its monumental doors to an hour-long choreographic spectacle created by Leonide Massine in collaboration with musician Valentino Bucchi and artist Enzo Rossi. The performance was a seven-scene exposition of the Life and Passion of Jesus Christ. The cast of fifty dancers, headed by Genevieve Espagnol and Rene Bon, was accompanied by a chorus of ninety singers, both groups from the Florence Maggio Musicale.

Massine, choreographer of such brilliant balletic frivolities as "Gaité Parisienne", "Beau Danube", "Three Cornered Hat" etc., and recently sections of the film "Red Shoes", as well as a series of major symphonic ballets, here returned to a subject which has interested him since the beginning of his varied and prolific career as a great choreographer. His very first work was a Christ Passion, based on the Russian Orthodox text, which he created in collaboration with Igor Stravinsky in 1914 just after he had come from Russia to replace Nijinsky in the Diaghilev Ballet. Before the work could be presented, World War I intervened, causing a temporary disbanding of the company.

A trio: Varied and Vital



felix fonteyn

Sylvia's a' Coming Here

On September 3rd the Sadler's Wells Ballet gave the first performance in England of Delibes' "Sylvia". Margot Fonteyn (seen above in the pizzicato polka of Act III) appeared in the title role, which she alternated with Beryl Grey and Violetta Elvin in subsequent performances.

"Sylvia", a full-length, three-act ballet, originally created in Paris in 1876, now choreographed by Frederick Ashton, will be included in the repertoire of the company's third American tour, starting at the Metropolitan Opera House next September.

Dances of the "Moulin Rouge"

"Moulin Rouge", filmed in London by director John Huston, is the story of Toulouse Lautrec, the artist who made famous the music hall dances of the 1890's. The photo shows a moment from the Quadrille (William Chappell, dance director) with Tutti Lemkow, center, and Muriel Smith, right. Miss Smith, currently singing in the London production of "South Pacific", dances for the first time in this film. Lemkow is Swedish and has a background of performance in ballet and Spanish dance. Ballerina Colette Marchand plays the leading dramatic role in the film but does no dancing. Costumes and decor by Vertés.

"Moulin Rouge" will be shown for the first time in California during the month of December, so that it may be a possibility for the Academy Award.

Stage hands are costly but necessary.

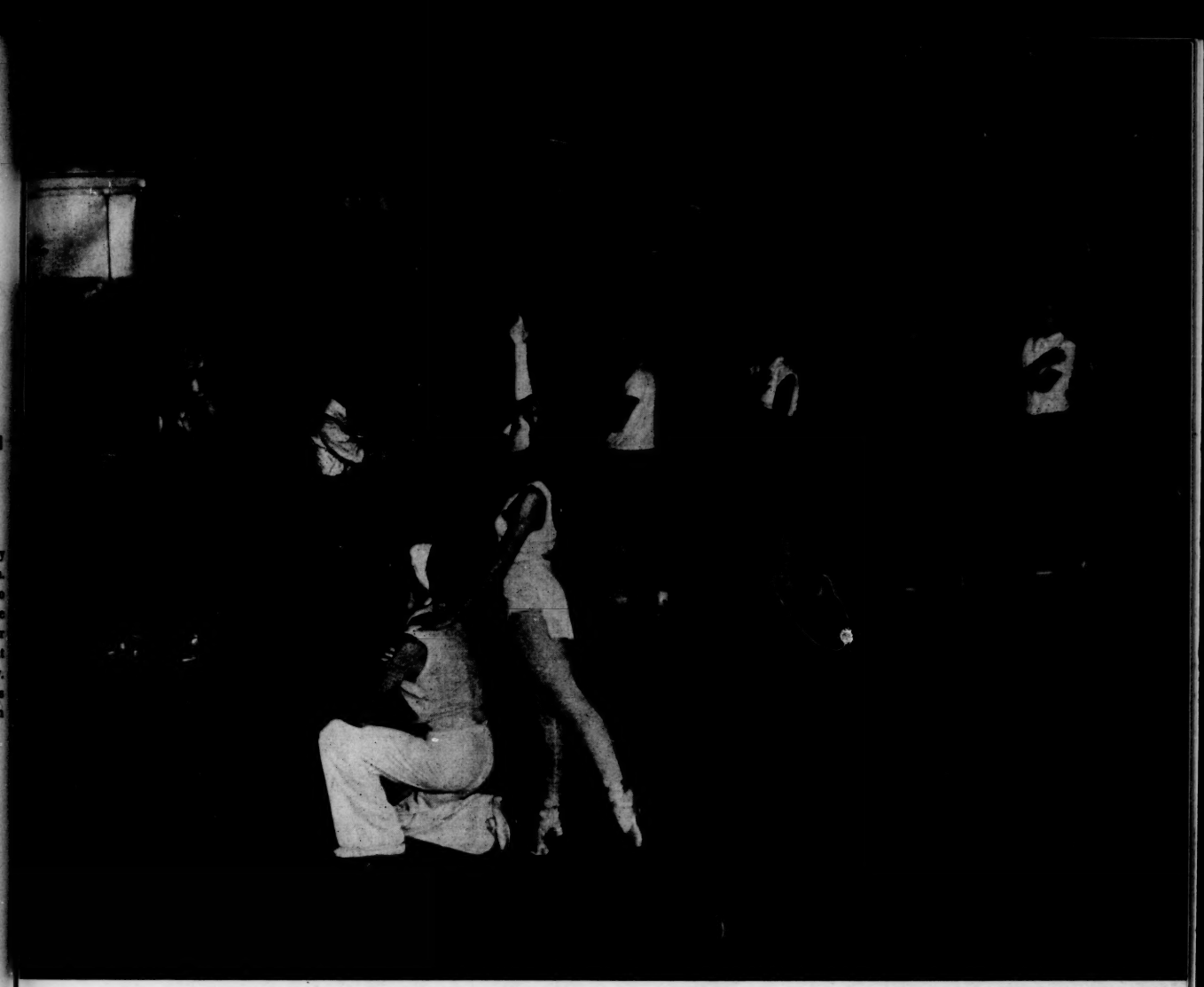
the eternal eternal eternal Rehearsal

by Ann Barzel

• Like death and taxes, ballet rehearsals will always be with us. Nobody really wants them, except the dance critics, who don't have to go to them. Dancers groan at the mention of the word — they organized unions to limit them. Managements try to avoid them — they cost money. Stage hands, who get paid extra for them, couldn't like them — have you ever heard their language during a session? Hostesses shudder at the thought — an unpredicted rehearsal can cast a dismal shadow over the best party. However, it must be admitted that much good comes from these sessions aside from the hundreds of pairs of hand-knit tights which will be worn

George Balanchine's last minute on-stage instructions to members of Ballet Russe de Monte Carlo when he did "Concerto Barocco" with that company early in 1946. Ruthanna Boris, to right of Mr. Balanchine, Maria Tallchief, back right.

photos by walker evans courtesy of fortune magazine



A Ballet Theatre rehearsal of "Giselle" late in 1945, with Anton Dolin and Alicia Markova as guest artists.

at rehearsals where more pairs will be knit.

The reasons for calling rehearsals are various, but they can be divided roughly into those for creating new works, reconstructing old ones, and cleaning up dances in the repertoire.

The rehearsal for a new ballet is a nerve-wracking ordeal. Dance is the one creative art where the creator suffers a severe lack of privacy. For choreography cannot be done in one's head or on paper, it has to be worked out with the live material, and no matter how well thought-out the actions, movements and groupings, it is always a new experience to try them with dancers. More than one wonderful idea proves impossible; groupings collapse; dancers cheerfully proclaim that certain steps can't be done; and whole sections fall disastrously flat.

After composing several ballets the choreographer can erase bad spots with the non-committal concentration of the artist at work. But the young choreographer dies a thousand deaths. For each tentative arrangement the novice feels the accusation of failure from every member of the corps. They have been clay to many masters, and they know well the difference between the sure touch and the faltering one.

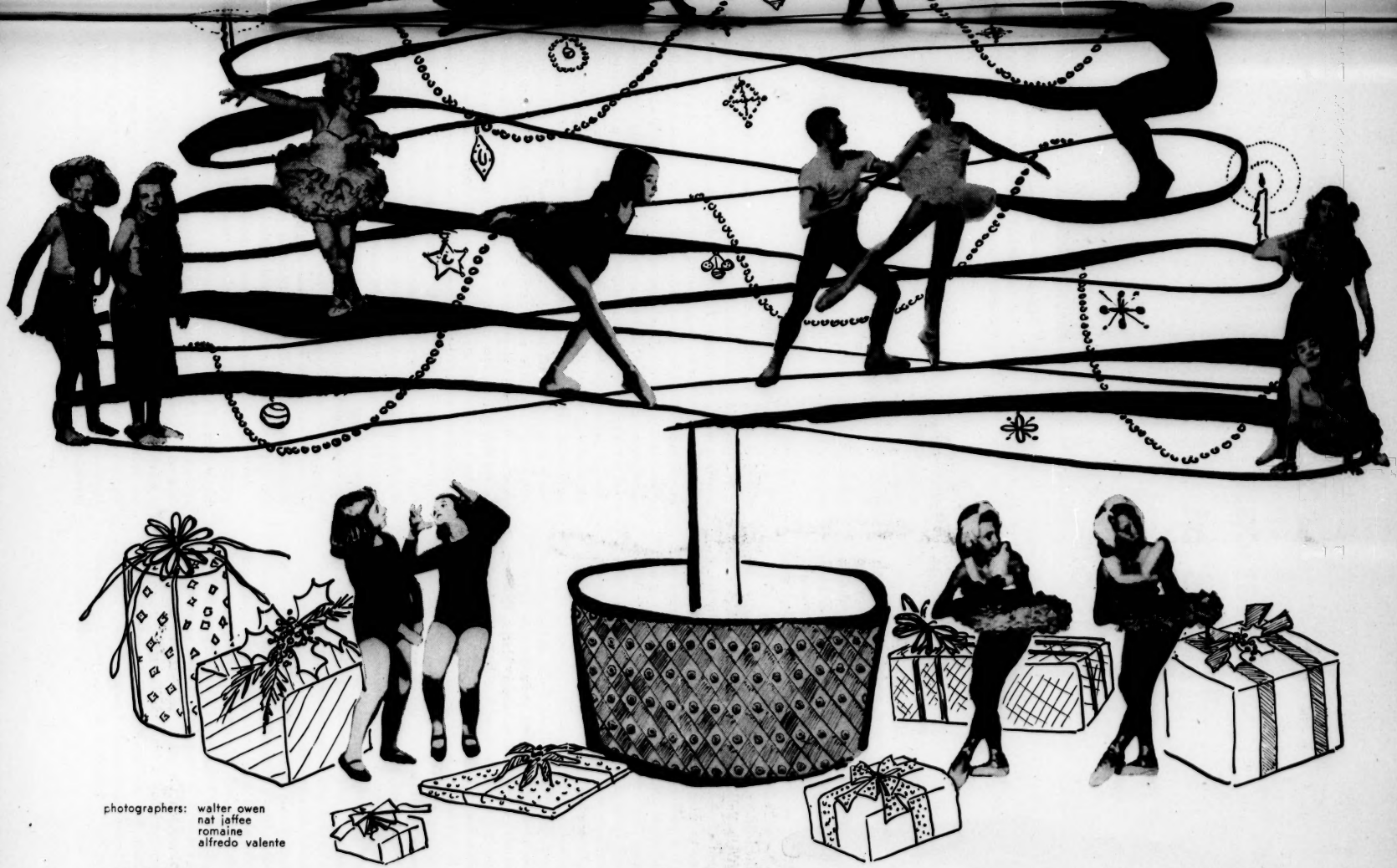
(*continued on page* 46)

The shirt-sleeved conductor settles down to one of the always-too-few orchestral rehearsals.

young Dancers section

MERRY CHRISTMAS

MERRY CHRISTMAS



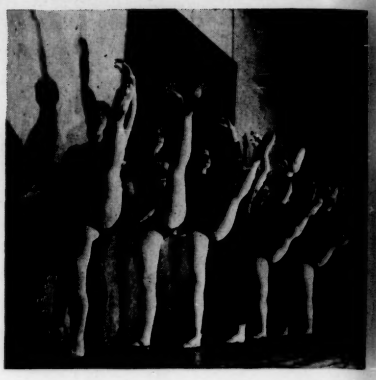
photographers: walter owen
nat jaffee
romaine
alfredo valente

From left to right starting at the top: Mimi Vignos, *pupil of William Reynolds — Canton, Ohio;* Yonah Richmond, *pupil of Gertrude Edler-Cavaness — Wichita, Kansas;* Lynn Outhwaite, *pupil of Lucille Outhwaite — Glen Cove, Long Island;* Joel Rappaport, *pupil of Nina Tinova — N. Y. C.;* Virginia Pineo, *pupil of Janet White Salley — Attleboro, Mass.;* Margaret Christmas and Ovina Bruce, *Evelyn Le Mone School — Pasadena, Calif.;* Merryan Matousek, *pupil of Leigh Shannon — Chico, Calif.;* Irene Graham, *pupil of Vera Graham — Denver, Colo.;* Michael Wolf and Randi Bollman, *pupils of Betty Mae Harris — Boone, Iowa;* Georgia Carole Jensen, *pupil of Walter Stocker — Salt Lake City, Utah;* Bonnie Sylvester, *American Ballet Academy — Newark, N. J.;* Carol Frishman and Anthony Mordente, *High School of Performing Arts — N. Y. C.;* Henry S. Parish, *pupil of Gail Armour, Frankie Rey, and Leigh Salsbury, Tampa, Florida;* Marilyn Lichter (up) and Leah Chernin (down), *pupils of Tess Weber — N. Y. C.;* Reva Glicenstein and Doreen Gross, *pupils of Minna Bailis — Brooklyn, N. Y.;* T. Lappo and G. Karols, *Vera Keiss School — Toronto, Canada.*

walter owen

The vigor and dramatic quality of ballerina Beryl Grey are a combination of the training of the Sadler's Wells School and the "unconventional" teaching of Audrey de Vos.

an American looks at London schools



Madame Rambert's famous school has produced notable individuality in dancers and choreographers.

by Selma Jeanne Cohen

● To much of the United States, English dance is practically identical with the Sadler's Wells Ballet. Yet this is an idea which must be erased from the mind of the American who wants fully to appreciate the significance of what the British are doing.

Since good dancing is a product of good education, we may well approach an understanding of the English achievement through an investigation of its schools. We will discover that the Sadler's Wells is not the only important ballet studio in the English dance center, London, nor is ballet the only type of dance taught there. The city is one of the richest in interesting teachers, a tremendous source of knowledge and of inspiration to a dancer.

Long before the founding of the Sadler's Wells School, several excellent teachers of ballet had established themselves in London. Some are still importantly active, among them Marie Rambert. Madame Rambert is surely one of the most fascinating teachers to watch, is one of the most taxing to study with—'till one can sense the humor and sympathy behind her scathing criticisms of wobbling torsos and silently counting mouths. "When you rise," she says "pull up your thighs." She is pleased with the rhyme, but not with its effect. The dictum is reiterated, more firmly, until obeyed. Then there is her delight in tricky combinations—pirouettes, for instance, that start seemingly without preparation and go in the direction exactly opposite to what one would expect. But to emerge from the Rambert school is to come out an exciting dancer, for she is known for her ability to bring out a personality.

A newly established studio is the School of Russian Ballet directed by John Gregory. Here chief instructor Barbara Vernon teaches a gracious style along with strict technique. Urging an understanding of the soft rise and fall that is dance, she stresses the deep demi-plié and brings out dynamic distinctions, as with combinations of smooth fondus and sharp frappés. The school objects to purely technical training on the ground that it will develop a mechanical executant rather than a dancer. Therefore, steps are seldom taught in isolation but are, even for elementary students, arranged in sequences possessing a dance feeling. Where Madame Rambert develops verve and drive, Miss Vernon produces a lyric quality.

The Sadler's Wells School itself is, in many ways, unique. With a distinguished faculty and a masterfully organized educational program, it possesses singular advantages. Ninette de Valois and Arnold Haskell have given it an admirably systematic curriculum and administration. Working from a carefully devised syllabus, Sadler's Wells teachers bring their charges up through a scientifically planned graduation of classes. Clean technique is mercilessly demanded—and received. Here a fifth position could never be mistaken for a third, à la seconde is really side, and knees are absolutely straight or absolutely bent. The keynotes of the School are precision and uniformity. The younger girls, in their neat white tunics and head bands of a color determined by their grade, are no less alike in their extensions and their port de bras than they are in their dress. Cautious selection and placement of students insures a high standard in the finished product. Heir to the best traditions of classic ballet, Sadler's Wells preserves its heritage with meticulous care.

An unconventional ballet school is that of Audrey de Vos whose classes do not begin with pliés. Muscles are first relaxed by small, free balancoires, turn-out and hip placement are found through exercises that contrast them with balletically undesirable positions. Then the body is ready to be stretched and strengthened by a vigorous barre. Center practice is strict in discipline and filled with challenges, both mental and physical. Never in a de Vos class is a correction made without an explanation: the hip should be kept down for this reason; the torso should be lifted here because—. Physiological or aesthetic justification is always supplied so that the pupil learns theory along with technique.

At the same studio are classes in modern dance which train the pupil in non-balletic coordinations: torso contraction and release, hip movements, knee drops, extensions and turns that do not employ turn-out. In addition, students improvise on themes suggested by the instructor.

Student creation is also encouraged by Sigurd Leeder who will, for example, work out with a group a set of variations on a simple theme of a broad move, a high move, and a contraction. Such free exercises are preceded by a modified ballet barre. Mr. Leeder pays special attention to the emotional connotations of movement, to the

Classes at the Sadler's Wells Ballet School are taught according to Cecchetti. "Clean technique is mercilessly demanded, — and received."

Sigurd Leeder, former colleague of Kurt Joos, contributes to London schooling.

At John Gregory's School of Russian Ballet, Barbara Vernon teaches "a gracious style along with a strict technique."

nuances that can turn a heroic action into a lyrical or a comic one. By contrasting central and peripheral moves he makes the student aware of body design in space. Through the study of space and of movement in relation to mood, Leeder builds his composition classes which are, of their kind, unique in the city.

There are, to be sure, many more schools in London, but these reveal something of their range and variety. Certainly the student has a wide area of choice. But is it all equally good?

Even though the Royal Academy of Dancing grants teaching certificates to those persons who pass its qualifying examinations and though it offers a splendid teacher-training program embracing both technical and theoretical studies in music and art as well as in dance, not all British teachers are R.A.D. products. Many schools are staffed by uncertified personnel who are not necessarily, for this reason, inadequate instructors. The possession of an R.A.D. approval is a basic safeguard in Britain, but it is not an exclusive or infallible test. Ultimately the criteria are the same anywhere. Does the school prepare its students adequately in each of the three basic aspects of dance discipline: the physical, the mental, the emotional?

The first quality should be easy to determine. Does the school develop good technical habits in its students: clean positions, pleasing line? Does it offer exercises that promote strength and flexibility without undue strain and hurry? Does it train the body completely or does it do its task only partially so that its graduate can perform in only one or two types of dance?

But even all this is not enough. The school should encourage mental alertness by giving challenging combinations and musical rhythms. It should promote a vitally inquiring attitude. It should not demand unquestioning submission to dogmatic rules.

In London, as elsewhere, there are schools which fail, more or less completely, in the first category. There are schools that race through a barre in ten or fifteen minutes, ignoring poor positions, bent knees, off-balance torsos. In such studios one can see thirty-two entrechat six, thirty-two fouettés on pointe, phenomenal extensions, six and seven pirouettes from a single preparation. The tricks are all accomplished, but they are achieved at the price of ugly line and muscular hazards. However, such faults are obvious. It is the subtle errors in even the reputable schools that need watching.

For example, the question of completeness in physical training. Most of the London ballet studios offer classes in character dance and some in Dalcroze eurythmics. But there is no provision, even in the Sadler's Wells School, for systematic work in the modern coordinations required by such a Sadler's Wells choreographer as John Cranko who frequently asks for complex movement in the upper body and for steps devoid of turn-out. In the quality and precision of what it does teach, this school would be hard to equal. But its scope, considered in relation to the needs of contemporary theatre, is limited. It does not train the body to respond intelligently to the full range of demands put upon it by modern choreography.

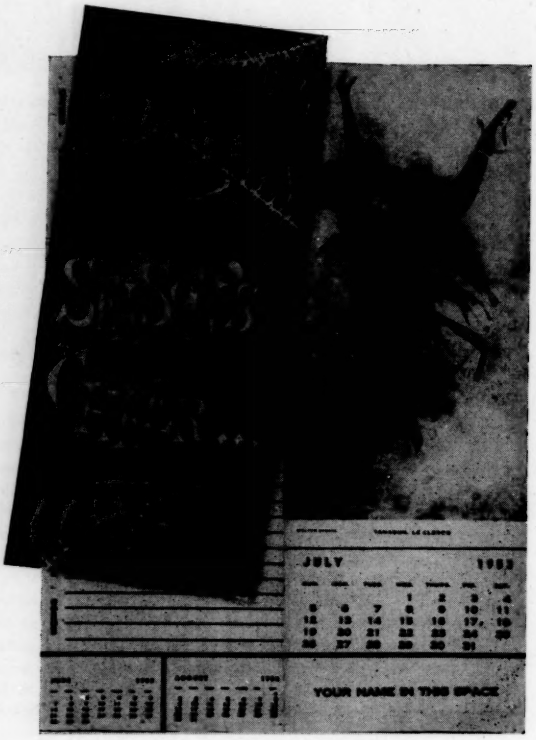
The training provided by Leeder is restricted in the opposite direction, for, because he selects only those portions of the classic vocabulary that suit his needs, his students never master certain basic ballet coordinations which would give them greater balance, strength, and fluidity of movement. An interesting witness to this deficiency is seen in the superiority of those Leeder pupils who have a ballet background.

With respect to mental disciplines, virtues and defects both exist. Most London schools are gratifyingly aware of the need for training in movement memory and for exercises in complex rhythmic patterns. George Goncharov, for instance, especially delights in combinations of five, seven, and nine counts; Barbara Vernon will shift a rhythm in the middle of a sequence to make students alert to possible musical exigencies. Memorizing of a lengthy adage after a single viewing is often expected by English teachers.

However, it is important that the instructor discipline the prospective dancer not only to take direction quickly and accurately but also to develop a sense of self-direction. Telling the student what is right or wrong is not enough; he must be taught how to analyze and to judge for himself if he is to develop as an individual. This freedom of reasoning is suppressed by the Sadler's Wells School. Because of its strictness it is producing an excellent corps de ballet for Petipa-type choreography. Its faculty, while offering the best of precepts, expect imitation and obedience from their pupils rather than thought. Study with outside instructors, whose views might be more liberal, is not permitted. So far, however, the company's outstanding soloists have all had experience elsewhere. Beryl Grey, for example, works with Audrey de Vos in classes where student-teacher cooperation is seen at its best—both participants questioning, analyzing, correcting. The result is a dancer intelligent in both mind and body.

The discovery of a complex situation in London is, as it would be anywhere, an exhilarating experience, for the case of England is not at all unique. The meticulous technical foundation instilled by the Sadler's Wells School has its counterpart in New York's School of American Ballet; the progressive and imaginative work of Audrey de Vos has affinities with the teaching of Eugene Loring in Hollywood and with that of Walter Camryn and Bentley Stone in Chicago. Indeed, the lesson to be learned from London is the unimportance of geographical distinctions. If we Americans are to study England, we should look for individual qualities rather than for a prevailing national character. We must look both broadly and discriminately, neither underrating the British achievement nor deprecating our own. An exchange of ideas is a stimulating event for all concerned.

the 1953 dance calendar



13 beautiful pictures of famous dancers

- **calendar**
- **memo pad**
- **christmas greeting**
- **souvenir album**

- Four in one — all for the price of a greeting card.
- This beautiful souvenir Christmas gift will be kept and enjoyed throughout the year.
- For your wall, your desk, as a souvenir, for your pupils, as Christmas remembrances for your friends.
- The 1953 Dance Calendar will again fit into a #10 envelope so that each one you mail to friends, students, customers, will cost you only .3 cents in postage.
- *25 cents each*
  $15.00 for 100
  $12.50 per 100 for 500 or more
  $10.00 per 100 for 1000 or more

Write for quotations on orders of 5000 or more

dance *magazine* 1841 Broadway, New York 23, N. Y.

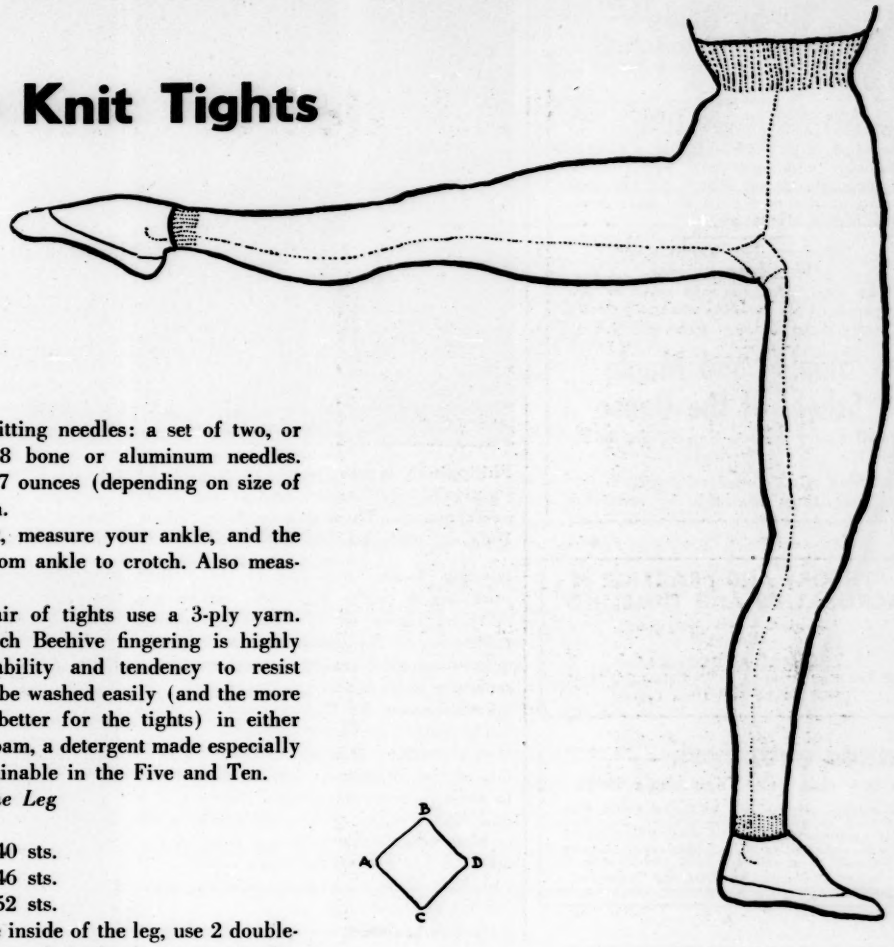
Please send me_____calendars Money Order_____Check_____Cash_____enclosed

Name_____

Address_____

City_____ Zone_____ State_____

. . . how to Knit Tights



● Materials necessary: Knitting needles: a set of two, or of four, double edged #8 bone or aluminum needles. Wool: approximately 6 or 7 ounces (depending on size of tights) of 3-ply sport yarn.

Before beginning to knit, measure your ankle, and the inner length of your leg from ankle to crotch. Also measure from crotch to waist.

For a medium-weight pair of tights use a 3-ply yarn. Either a Botany or a Scotch Beehive fingering is highly suitable because of washability and tendency to resist shrinkage. These tights can be washed easily (and the more often you wash them, the better for the tights) in either lukewarm suds or in Woolfoam, a detergent made especially for washing wool, and obtainable in the Five and Ten.

The Leg

If the ankle measures
7 inches cast on 40 sts.
8 inches cast on 46 sts.
9 inches cast on 52 sts.

If you wish a seam on the inside of the leg, use 2 double-edged needles. If you wish to knit the leg in a circular manner without a seam, use four #8 needles, and divide the number of sts. evenly on three needles.

K2, p2 for 10 rows. Continue with stockinette st (k 1 row, p 1 row) for 30 rows. Incr 1 st at beginning of next row, and 1 st at end of the same row. Incr 2 sts per row in this manner every 10th row 20 times. In other words until there are 40 sts more than the number cast on. K straight until the leg measures 2 inches longer than your inside leg measure from ankle to crotch.

At this point, if you are working with four needles, start knitting back and forth, keeping one side open. If you are using just two needles mark this row *, as it will be the top of your leg seam.

K straight for 8 inches.

Decr 2 sts every 10th row until the length from the top of the leg seam is 3 inches longer than the measure from crotch to waist. K2, p2 for 20 rows. Cast off. Repeat this entire process for the second leg.

The Gusset

On one needle, cast on 18 sts. Using stockinette st, k 18 rows. Cast off. This square is the gusset to be set into the crotch.

If you have used only 2 needles and have to sew the leg seams, do so on both legs up to the point marked *. Set corner A of the gusset (see illustrations) into one of the leg seams pointing down toward the ankle. Sew along the leg seam to B on one side and C on the other. Set corner D into the top of the leg seam of the second leg. Sew sides of gusset, along seam of second leg to points B and C, where you will meet the other half of the tights. Sew front and back body seams. There is enough ribbing at the waist to allow you to roll the top of the tights firmly around a belt, if you wish.

It is best to press or steam tights once before they are worn. It gives them a better tension and body. Once they are washed it is no longer necessary to do this.

Routine of the Month

arranged by Glenn Shipley & Alan Maple

"Ba-by Blues"

(very effective stylized blues tap for tiny tots set to "Bishop Blues")

Price $2.00

These routines are created each month offering the very latest in modern tap. Each routine is clearly written with arm and body movements illustrated. Watch for the routine of the month in the next issue of DANCE *Magazine.*

"Modern Tap Techniques" by Glenn Shipley

The new book on the modern approach to tap dancing enthusiastically received worldwide. Price $6.00.

Shipley and Maple School of the Danse

450 Geary Street, San Francisco 2, California

send for complete listing of routines available by mail

"THEORY AND PRACTICE of ACROBATICS AND TUMBLING"

50 tricks — 406 illustrations
Price $5.00

JAMES A. ROZANAS
720 East 92nd Street CHICAGO 19, ILL.
Free Circular Sent Upon Request

DANCE STUDENTS —

buy this **Ballet Technique Book**

Contains barre work: 34 ballet steps, with French terms, English definitions. Also how to execute each step, 34 illus. PRICE $2.25 plus 20c Mailing Cost. Send for "African Tempo" — travel book with African dances.

GLADYS HIGHT SCHOOL OF DANCING
Kimball Bldg., 306 S. Wabash Ave., Chicago 4, Ill.

SPECIAL OFFER FOR OUR READERS

"Alicia Markova", a biography in photographs of England's first *prima ballerina assoluta* by Gordon Anthony, 3 superb color portraits—48 black and white studies.

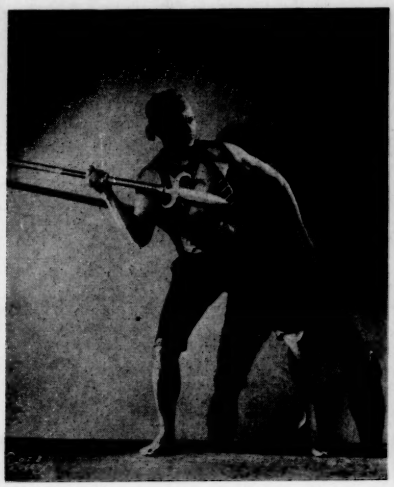
"Margot Fonteyn" a biography by Gordon Anthony, introduction by Ninette de Valois, D.B.E., contains 60 studies in monochrome, selected from Miss Fonteyn's entire career.

Each of these collector's items available at a special price of $2.00 each. These volumes selling at $3.00 each throughout the country.

Send cash, money order or check to
DANCE Magazine
Dept. B. 1841 Broadway, N. Y. 23, N. Y.

"Around the World with Dance and Song"

(*continued from page* 19)



Philippine dances were presented by Francisco Salvacion in one of the early performances. These dances show Indian, Malayan, and Spanish influences.

Pearl Primus, a popular Museum performer, recently returned from Africa where she was on a Rosenwald Foundation grant, to study music and dance.

instantly became necessary to do a little primping, to buy a huge new curtain and to spend money on a number of minimal improvements. These improvements, although quite reasonable, soaked up money like a sponge.

Consider now the "hidden costs". A public service project, operating afternoons only, can always manage to arrange some help from this or that department for an hour or two to assist in a special project. However, if it is a matter of an extra performance in the evening, considerable personnel must be tied up until the end of the performance at 11 p.m. This immediately shoots operating costs into the time-and-a-half region.

In a large institution which generates its own heat and power, as does this Museum, the charges rise even higher: Both the powerhouse and the complicated heating plant must be manned for the evening performances, even though most of the institution is closed down. It begins to get clear, I think, why the Museum finally decided that the dance programs were too expensive to keep going.

During the ten years in which the series made its contribution to New York's cultural life many scores of performers were presented. Audiences saw folk dances from all over the world, — and professional concert performers of ethnic material, including such outstanding artists as Tei Ko, Indra Kamadjojo, Hadassah, Delakova and Berk, Sinda Iberia, Jean Léon Destiné, Sujata and Asoka, Sahomi Tachibana, Ted Shawn, José Limon, Federico Rey and Pilar Gomez and many others including, of course, those pictured on these pages. Modern dancers like the Dudley-Maslow-Bales group and ballet dancers Ruthanna Boris and Frank Hobi appeared

Ruth St. Denis is shown here in one of her most famous Oriental dances, entitled "Incense".

in programs emphasizing folk roots in theatrical forms.

Certainly the series has offered a unique contribution to the city of New York. It seems very unfortunate that it no longer exists. But, in fact, there is no reason that something of this order cannot be revived. There is no law that says that such a series must be elaborate, ornate, pretentious. If four performances a month are impractical let there be one. If evening performances are extravagant, let them be seen during the day. But let us have *something*. And let us have it regularly, recurrent and continuous.

Markova

(*continued from page* 15)

phrase endings — though for the latter, it takes her a beat or two more to subside into stillness than it used to. For the full effect of being stilled and immobile, she often brings forward her low shoulders into a droop, a gesture like a folding-in of petals, like a return into herself. This motion softens the precise stop of the feet, because it carries over for an unaccented count like a feminine ending; like the diminuendo effect of a port de bras which is finished a count later than the feet finish the step. Her softening forward droop in the shoulders also alters the look of the next new start since the dancer takes an up-beat of straightening her shoulders, and so seems to lift and unfold into the new phrase. Such nuances of color or breathing or dynamics give to the old-fashioned style its fullness; but they easily become fullsome. One can watch Markova, however, use them to carve more clearly the contour of a phrase, to make it more visible and more poignant. Our current fashion in classicism is to avoid these nuances to make sure that they will not be used to conceal a cardinal weakness.

In contrast to the solid, sharp, professional, rather impatient brilliance of our grand and powerful young ballerinas, the kind of effect Markova makes seems more than ever airy and mild, transparent and still. The dancer seems to begin on a sudden impulse, and to end in an inner stillness. She seems less to execute a dance than to be spontaneously inventing it. She seems to respond to the music not like a professional, but more surprisingly, more communicatively. It is an "expressive" style, as peculiar looking in New York as any Parisian one. It is one our dancers look quite clumsy at, and not only our own, who hardly ever try for it, but many Europeans too, who constantly do.

I have wanted to focus attention on the difference, but I don't mean to judge between these two styles. For my part, I enjoy our own new one because the neutral look of it, a sort of pleasant guardedness, seems to suit our dancers better. Someday they will find out how to open up, but in terms of a technique that suits them. Markova happened to learn a style that suited her physique, her temperament, her environment; and, a born ballerina, she made the most of it. The public responds to her now, not because of her style, not because it is the right one, but because she is a wonderfully compelling theatre artist. For me she was, this fall, exhibiting her highly elaborated style rather than dancing a dance or a role, and that limited my enjoyment. But for fans who love classic dancing, and because they love it are happy to see as much as they can of its possibilities, of its richness and scope, it is well worth seeing her perform effects no one in our generation is likely to make so lightly and so lucidly.

AUBREY HITCHINS

BALLET

DAILY CLASSES — GRADED

SEPARATE CHILDREN'S DIVISION

112 - 116 WEST 89th STREET
NEW YORK 24, N. Y.
Tr 3-0515

Ballet in the Barn

for girls 10-14 *years old*

This is the story of Janet (of STUDENT DANCER) when she was twelve years old. It tells of the trials and tribulations of an obstinate and intolerant young ballerina who believes "ballet is best" and who approaches a rehearsal of Alexandra Danilova with awe. Only after Janet is exposed to all sorts of dancing at her Dance Camp on Martha's Vineyard, does she realize that Iva Kitchell (dance satirist) Pearl Primus (African) and Gertrude Lippincott (Modern) have contributed to her knowledge of the dance and that the summer has been a truly enlightening experience.

There's fun and hard work and real humor in Janet's experiences. It's a story every young dancer is living and waging today as she learns to extend her knowledge of the great world of ballet, modern and ethnic dancing beyond her own prejudices and those of her dancing school.

AT ANY BOOKSTORE $3.00 PUBLISHED BY PELLEGRINI AND CUDAHY
beautifully illustrated by Arline Thomson

Three Important Books

By Eileen O'Connor

• 1. Flexing for Ballet

contents: • The Five Positions Clearly Explained • Exercises for Feet and Ankles • Exercises to Stretch the Calf • Exercises to Stretch the Thigh • Exercises to Release Tension in the Small of the Back • Control Extensions • Carriage of the Arms • Reducing through Flexing

• 2. Elementary Full Point Ballet Technique

contents: • Preparation for Full Point Ballet Training • The First Toe Slippers — How to Select Them and How to Dance in Them • Attitudes, Arabesques and You • Tours de Force sur les Pointes • Extension Releves without Support • Tours Enchaines • Pirouettes

• 3. Intermediate Full Point Ballet Technique

contents: • Fouettes • Tours de Force Varies • Combinations of Simple Point Allegro • Allegro sur les Pointes • Full Point Techniques for Children under 12 • Children's Class for Full Point Technique • "A Sample Class" • Variation on Full Point

$2.50 per copy **all three for $7.00**

Send check or money order to:
DANCE magazine 1841 Broadway, New York 23, N. Y.

It's **chatila** for all dancing needs!

tu tu

BALLET COSTUME

Wrinkle and Soil Resistant
KRISKAY EVERGLAZE
Guaranteed Washable!

A COMPLETE LINE OF DANCING SHOES, DANCING OUTFITS, AND DANCING SUPPLIES.

WRITE FOR FREE CATALOGUE AND INFORMATION NOW!

DESIGNS
a. chatila & co.
Brooklyn N.Y.

KATE SHEA

Costume Fabrics
Feathers & Accessories

Specialists in Woven Top Cellophane
Send for New Price List

112 West 44th Street
New York City

Ballet on Discs

(*continued from page* 10)

famous "Black Swan" Pas de Deux is never fully explained in either version. Why include only the opening pas de deux if the equally famous man's and woman's variations and the coda which round the whole are to be blithely left out?

The Urania set with the Orchestra of the National Theatre of Prague, is conducted by Jaroslav Krombholic, who leads his musicians in a performance of "Swan Lake" according to the original 1876 score. This performance follows the old, original rotation of numbers under which the "Black Swan" Pas de Deux falls in the First Act (Petipa used the same music and placed it in Act III). While there are many cuts throughout the set, this version, nevertheless, has its advantages in that we are offered the lovely music to the Pas de Six (which Petipa cut from his version completely), and much more of the ballet than we have heard on records before: the Napolitaine Dance, the Entr'acte, and one variation of the Pas de Deux. The sound on the Urania set is grand, Act IV being particularly impressive, and the tempi are much closer to those of actual performance.

Although, the Urania version does not follow the arrangement ballet-goers are used to, it is far superior to the London set in which the London Symphony orchestra is lead by Anatole Fistoulari. Tempi of the London are erratic, slow to the point of boredom one moment and rushed the next. The arrangement, which starts out by following the Petipa version, soon degenerates into a series of inexplicable cuts, jumps and repeats. There appears to be almost no order according to either original or Petipa version — Act III opening with the waltz from Act I, No. 4, etc.! The London set also contains less music than the Urania, although both are two record sets. This may be due to a larger master cut on each of the Urania sides, thereby allowing for more time.

Considering the price, the London set at $11.80 list price and the Urania at $9.70 list, and the superior quality of the latter, we are inclined to give a vigorous nod to the Urania set. Happy listening!

25 Years of American Dance
the Christmas gift that is treasured

A large, thick, brightly covered book with an abundance of wonderful pictures and lively stories — thrills, memories, laughs — and food for thought.

$3.50 PER COPY
LIBRARY EDITION

DANCE MAGAZINE
1841 Broadway New York 23, N. Y.

ORIGINAL ROUTINES
by mail
Novelty Tap, Ballet, or Character Dances
Over 100 graded dances, clearly described
Send for Dance list
MERCEDES FITZGERALD
established since 1920
Box 236, Dance, 1841 Broadway, N. Y. 23, N. Y.

DANCE TEACHERS
Speed the progress of your pupils thru modern graded tap routines. Have your recital sparkle with novelties! Write for list of routines.
DANCE NOTES DE LUXE
2622 N. 7th Street, Philadelphia, Pa.
JIMMY HAMILTON, Director

TEACHERS ATTENTION!
The latest up-to-date material in waltz, foxtrot, rumba, tango, mambo, viennese waltz, samba for teaching, demonstration and exhibition. Private lessons only. No mail order.
FRED LEQUORNE
Teacher Of Teachers and Coach to Stars of stage, screen and television.
5 West 46th Street, N. Y. C. LU 2-0447

janet—"Dances That Charm"
clearly described routines . . . spectacular show pieces . . . wee folk dances . . recitatives . . . complete revues . . . lesson outlines
catalog for postage
janet studio **springfield, Ill.**

• rhumba • tango • samba • conga • foxtrot • waltz

Dance and grow slender
the South American Way
by Paul Shahin **$1.00**
over 100 diagrams and illustrations

A book that will help you learn and teach. Includes exercises, music and careful analyses of the dances.

DANCE Magazine **Box 808**
1841 Broadway, New York 23, N.Y.

schools for dancers . . .

La Scuola di Ballo, Milan

Classes for dance students at La Scala include academic studies on the premises.

• It seems suitable that in this, the first of a series about a great variety of dance schools and teachers, we should present the School of Dance of La Scala Opera Ballet of Milan, Italy.

In 1812 an Academy of Dance was inaugurated in connection with the magnificent new opera house which replaced the Milanese court halls where ballet had had its earliest beginnings. With Salvatore Vigano and later Carlo Blasis as ballet masters of the company (which consisted, and still does, of graduates of the school), it became the great center of the ballet during the early 19th century. In its studios, accompanied by a professor of violin, were trained Carlotta Grisi and Fanny Cerrito. Caterina Beretta was also graduated from the Scala, and went immediately to Russia where she danced as prima ballerina in its major theatres from 1878 to 1899.

Enrico Cecchetti, whose developments of pedagogy and technique in ballet training were a tremendous advance and contribution, made his debut as a dancer at La Scala in 1870, but only returned to it as a teacher in 1924. In the interim he had brought his teaching methods and techniques into Russia, where he taught many dancers who were to become great performers, including Pavlova, Nijinsky, the members of the Diaghilev Company, etc. His disciplined style of dancing became popular in England and is still taught at Sadler's Wells as well as in schools throughout the world, including the Soviet Union.

Cecchetti's prize pupil was Cia Fornaroli (now in this country), who later married Conductor Arturo Toscanini's son. She took over the school after Cecchetti's death in 1928, and remained until 1934. From then until after the Second World War the school declined. Vera Volkova, considered one of the world's finest teachers, had a disagreement with the director of the theatre a year ago and left two weeks after her arrival in Milan to take over the school. She was followed by Esmee Bulnes, the current director, and under whose careful and conscientious direction noteworthy improvement can already be seen.

The Scuola di Ballo (ballet school), like other European opera house schools, is government supported. Talented children who have been accepted get eight years of daily training in academic as well as dance subjects. Toe instruction is given after the second year of training. One class weekly is devoted to pantomime and character dancing.

Practice dress, obligatory, consists of a white bodice with as many layers of skirts as years the student has been at the school (three layers for a third year student, etc.). The best student in the class wears a ribbon on her left shoulder,—a decoration called a "chaconne". No one can explain the origin of the expression, but all students aspire to a "chaconne".

Trudy Goth

(Next month: Wichita School of Fine Arts, Kansas)

Second-year students show a considerable difference in capacity to point the toe.

photos by erio piccagliani

Director of the school, Esmee Bulnes, makes last minute comments to the four 1952 graduates just before they make their graduation appearance in "Aurora's Wedding", a one-act divertissement from "The Sleeping Beauty".

Quality
of
Leadership
Administration
Teacher-Members
Services
Advertising
and
Financial Stability
Made
The "Most Honored Association"
NADAA
the
Largest and the
Quality Dance
Association

Join the only Association which teaches its members how to be prosperous, influential leaders in their community as well as adhering to ethical and technically-correct principles.

NADAA Approved Teachers bear a
"Mark of Distinction"

Write for information about membership

NATIONAL ASSOCIATION OF DANCE AND AFFILIATED ARTISTS, INC.
1920 West Third Street
Los Angeles 5, California

Studio Management: No. 8

Discipline affects your business

by Toni Holmstock

● The studio manager who is sincerely interested in the student is aware of the moral responsibility that any honest adult feels in dealing with young minds. No constructive teaching can be accomplished in an atmosphere of inattention, noise, and disorder.

The moment a student enters a studio, he becomes part of a community. Teen-agers and even younger children are very conscious of a group feeling, and they can sense a community spirit. If the child is retiring, he must be handled in one way; if brash, in another. In most cases, it might seem that these things take care of themselves. Actually, it depends almost entirely on the atmosphere created by the teacher. A careful balance must be established by the teacher — a balance between strict discipline and friendliness which will create an atmosphere conducive to learning.

The teacher who cannot deal with behavior problems will soon find that more time is spent in discipline than in teaching, and that she is losing students. The child who is timid or retiring should be set at ease so that the dancing class becomes a pleasure; then a real job of teaching can be done. No new student should ever be ignored. The first day of attendance should be marked by a personal greeting and an introduction to the rest of the class. The teacher should make every effort to remember students' names.

Although no student should ever be singled out and made to appear as "teacher's pet", the problem child (whether brash or retiring) can frequently be handled if more attention is paid to him. Often just placing the particular child between two others whose personalities might balance the difficulty, will do the trick. Many times, little cliques are formed which might disrupt a class. These groups should never be allowed to form, and the children involved should be separated.

In a class of beginners, when a student makes a mistake others are apt to titter. The teacher can recognize this as nervousness or relief that another has been inept. Such reactions should not be permitted to pass without comment. Students should be told that much can be learned from another's errors and that corrections apply to all, not just the one who has made the mistake. Students should be taught to expect explanation and demonstration, but not prolonged individual attention. This tends to make the rest of the class restive and resentful. At no time should personal discussions, excuses, or arguments take place during class time. This does not mean that *no* individual attention is to be paid to the student; it is a question of maintaining a balance.

Promptness is an extremely important factor, particularly if students are to be professionals. They must realize that being on time for appointments and rehearsals is a necessity. This habit can be formed in the class. The children must learn to dress quickly and quietly as no class should be held up while waiting for a tardy student or slow dresser. The children will soon learn that they won't be catered to, if no compromise is made in the beginning. It is certainly understood that the instructor teaches by example in this matter.

The studio or school should have a cheerful atmosphere, but not at the expense of dignity or respect for both the teaching and the teacher. As we have pointed out in a previous article, parents, too, should be expected to adhere to these standards. Their attendance at all classes can be detrimental to the student and distracting for the class.

Another factor which helps to equalize the many tensions that arise in a class is to keep the practice outfits more or less uniform, so that rivalry on a false basis can be avoided. However, legitimate competition in class is a good thing; it spurs the good ones to do better and often gives the slower ones an incentive. Criticism should always be constructive. If fault is found, particularly when dealing with the problem child, comment should often be made for something that is well done. No student should ever be criticized to the point of discouragement. However, praise should be on the level of the student's own development, so that one does not laud a beginner in terms of a ballerina. Not every student will be, or wants to be, a professional. However, appreciation for the dance and the dance school can be instilled in all students if the standards are clear and high.

Cultivating the proper attitudes and behavior in the students will bring better teaching results, as well as the gratitude of the parents, and a dignified, sound reputation. The atmosphere of the studio is the face of the school. This is one graphic way to sell yourself — a most effective piece of advertising, in its best sense.

DANCE SCHOOLS

ARIZONA

GERTRUDE MARY SCHWAB
School of Dancing
14 North Tucson Blvd., Tucson

CALIFORNIA

FRANCES BOWLING STUDIO of the Dance
Training for Teaching
Ballet — Spanish — Tap
3434 E. Broadway, Long Beach 3

MICHAEL BRIGANTE DANCE STUDIO
Ballet — Toe — Spanish — Tap
4167 W. 3rd St., Los Angeles

LEMONE STUDIO of Interpretive Ballet.
Studio:
Pasadena — 1702 Lincoln Ave.,
Arcadia — 324 S. First Street. Call SY 4-7265

KATHRYN ETIENNE SCHOOL OF BALLET
Endorsed by Ballet & Movie Stars
6636 Hollywood Blvd., Hollywood 28 Hi 1794

MASON-KAHN STUDIOS (inst. "Ice Follies"
All types dance for all ages UN 1-2110
1125 Market St., San Francisco 3

MARJORIE HALL SCHOOL OF DANCING
103 East Chapel Street, Santa Maria, 54-782

JULIA STUART, Director ARTISTS STUDIOS
School of Dance; Allied Arts; Aqua Follies.
204 Santa Monica Blvd., Santa Monica, Calif.

COLORADO

LEO KERSLEY — EMPIRE BALLET SCHOOL
Late leading dancer, Sadler's Wells
220 Broadway, Denver Spruce 4329

FLORIDA

THOMAS ARMOUR SCHOOL OF BALLET
Ballet — Toe — Character
533 West Ave., Miami Beach

G. MILENOFF BALLET SCHOOL & THEATRE
Ballet - Toe - Character - Adagio - Modern
Theatre 2,000 seats, Rent for concerts
Ph. 485462, 251 Palermo, C. Gables —
Br. 1910 Alton Rd., Miami Beach

ILLINOIS

ALLEGRO SCHOOL OF BALLET
Kimball Bldg. 306 So. Wabash
Chicago 4, WA 2-6914

ARMSTRONG-REED STUDIO
Bernadine Hayes, Director
Ballet — Tap — Character — Hula
7002 N. Clark St., Chicago 26 She. 3-0752

BELLE BENDER BALLET SCHOOL
Training for Opera — Concert — Theatre
410 South Michigan Ave., Chicago

GLADYS HIGHT SCHOOL OF DANCING
Trains for Teaching — Ballets — Theatre
306 South Wabash Ave., Chicago, Ill.

BERENICE HOLMES SCHOOL OF BALLET
184 West Washington Street, Chicago

RUTH PAGE
540 North Michigan Ave., Chicago

EDNA L. McRAE SCHOOL OF THE DANCE
410 South Michigan Ave., Chicago 5
Webster 9-3772

JOHN PETRI BALLET SCHOOL
Ballet — Character — Interpretative
228 S. Wabash Ave., Chicago

ILLINOIS (continued

BENTLEY STONE-WALTER CAMRYN
School of Ballet
185 W. Madison St., Chicago 2, Ill.

INDIANA

BONNIE BLUE BROWN
La Shelle Vocal & Danse Studios
38 Pennsylvania St., #309, Indianapolis 4

JORDAN COLLEGE OF MUSIC of BUTLER UNIVERSITY
Baccalaureate Degrees Conferred
Complete Dance Dep't. — Indianapolis 2

KANSAS

WICHITA SCHOOL OF FINE ARTS
ALINE W. RHODES, Youth Culture Dept.
226 N. Broadway, Phone 4-1309

KENTUCKY

COURTNEY SCHOOL OF DANCE
304-308 Norton Building
Louisville 2 JA 7914

MISSOURI

MYLDRED LYONS STUDIO OF THE DANCE
Ballet — Tap — Acrobatic
RKO Missouri Theatre Bldg., Kansas City

NEW YORK

ALBERT and JOSEPHINE BUTLER
Ballroom Dance — Postural Dynamics
36 Central Park South PL 3-2412

CO-ARTS WORKSHOP
Improvisation Classes & Workshop Group
Lynn Blanshard 11 W. 18th St. WA 9-8679

DANCE NOTATION BUREAU
Notators to N. Y. C. Ballet Company
Office: 430 6th Ave., N. Y. C
GR 5-9411 or GR 3-3988

OSCAR DURYEA SCHOOL OF DANCE
62 Years of Teaching Experience
Ballroom Teachers Training Specialized
Hotel des Artistes, 1 W 67th St. EN 2-6700

EVE GENTRY
330 East 43rd St. MU 9-8264
Now Booking 1952-53 Dance Engagements

FAY GOLD SCHOOL OF FOLK DANCE
Don Pallini Studios 130 E. 83 St.
BU 8-9462 or WA 8-2963

MODERN DANCE SCHOOL, YM & YWHA
Doris Humphrey, Director AT 9-9456
Lexington Ave. & 92nd St., N. Y. C. 28

DALE H. MORATH
Modern Dance
63 East 11th St, New York GR 5-1399

BETTY OSGOOD — CARL MORRIS
Modern Dance Classes
870 Broadway SPring 7-6749

JACK STANLY SCHOOL OF DANCE
Tap, Ballet, Acrobatics, Spanish, Modern Jazz
Day and Evening Classes
1658 B'way (51st St.) N. Y. 19 CO 5-9223

OHIO

ANNELIESE VON OETTINGEN
School of Ballet
Ballet, Character, Acrobatic, Tap
2425 Gilbert Ave., Cincinnati 6, Ohio

JOSEPHINE AND HERMENE SCHWARZ
Ballet and Modern Dance
Memorial Hall, Dayton AD 1542

PENNSYLVANIA

THE ROFFE SCHOOL OF DANCING
Ballroom — Ballet — Toe — Tap
20 North Beaver St., York, Pa.

TENNESSEE

HELENE JONES SCHOOL OF DANCING
421 Walnut St. (Cadek Conservatory)
Chattanooga 3

UTAH

MANYA MARTELL DANCE ARTS STUDIOS
Ballet, Toe, Tap, Acrobatic & Ballroom
44½ S. Main St., Salt Lake City 1, Utah

VIRGINIA

EMILIE BEARDEN SCHOOL OF BALLET
Ballet - Toe - Character - Interpretive
349-A Warwick Road, Warwick, Va.

MARGOT JOHNSON SCHOOL OF DANCE
Tap, Ballet, Toe, Acrobatic, Baton
301 Greenway Lane, Richmond

WEST VIRGINIA

BARBUSCAK STUDIO OF DANCE ARTS
All Types of Dance Taught
624 Fairmont Ave., Fairmont

WISCONSIN

PETROFF SLABY SCHOOL OF DANCE
Approved under G.I. Bill of Rights
805 N. 28th St., Milwaukee

To Teachers . . .

Listing on this page is most important to keep your name before the parents!

$2.50 per month for a one-year 3-line ad is an opportunity you cannot afford to miss — a value which will bring results much greater than your investment.

DANCE Magazine goes to Libraries, Homes and News Stands throughout the country.

Get your share of the 20 million children who are potential students. Mail your listing today to:

DANCE Magazine
1841 Broadway, N. Y. 23, N. Y.

Classified Advertisements

WANTED: Teacher of dancing who wishes to conduct own department. Must be qualified to teach tap, acrobatic, ballet and toe. Former teacher recently retired leaving studio space available in Mayo Civic Auditorium, Rochester, Minn. City very dance conscious and would welcome instructor who is highly competent. Give full details regarding training and teaching experience. Axel H. Reed, Mayo Civic Auditorium, Rochester, Minnesota.

MOST COMPLETE THEATRICAL OUTFITTERS IN THE WEST

Lew Serbin Co.

SINCE 1928

DANCE ART CO.

171 O'Farrell Street, San Francisco 2, California

ANNOUNCING OUR NEW CATALOG
TEACHERS: WRITE FOR YOUR COPY

DANCE FOOTWEAR
And Accessories Specialists

featuring

Selva
Toe Shoes

★

STARSHEEN
KNIT DANCE TOGS
Hollywood Styled
MAJORETTE-SKATING SKIRTS

★

UNIQUE COSTUME
FABRICS
TRIMS AND ACCESSORIES

Obtainable nowhere else in this country

FLUORESCENTS OUR SPECIALTY

★

Dance Shoes
Tap, Ballet, Acrobatic
Folk Dance Flats
Dutch Wood Shoes
Majorette Boots

Opera Hose - Tights
Leotards, Tutus
Trunks, Skirts
Garter Belts
Dance Belts
Burlesque Accessories

Fluorescent Fabrics
Paints, Dyes
Hula Skirts, Flowers, Leis

Max Factor Makeup
Wigs, Beards, Mustaches

Batons, Canes, Whips
Parasols

Musical Accessories:
Tambourines, Castanets
Cymbals, Drums

Marabou, Ostrich Boa
Plumes, Fans, Tassels
Rayon, Metallic Fringes

Novelty Hats
Buckram Frames
Sequin-Rhinestone Tiaras

Sequins, Jewels
Rhinestones, Pearls
Beads

Largest Selection of Trims in the U.S.A.

Foremost West Coast Dance School Suppliers Since 1928

Lew Serbin Co.

More Variety
More Service
More Value

171 O'Farrell St., San Francisco ***No Other Branch Store*** **Mail Orders: Get it First! Get it Faster!**

THE BALLROOM PANORAMA

BY ALBERT AND JOSEPHINE BUTLER

The Three-Step Slow Waltz

(See next month for Three-Step in Foxtrot)

• The Three-Step is a step rhythm which can be used for both elementary and advanced dancing. With slight adaptations, it is applicable to the slow tempos of both Waltz and Foxtrot. In the Waltz the three passing steps correspond to the three even beats of the measure. In Foxtrot, a Quick, Quick, Slow sequence fits naturally the four beat measure.

Simply defined, the Three-Step is a rhythmic unit of three passing steps. It is most frequently used in its basic form to move forward or backward, straight or curving. The Three-Step can also be done in Grapevine Style or to make Right or Left Turns. Its rhythmic sequence of three passing steps is customarily used either singly or doubly (two units in succession — six steps).

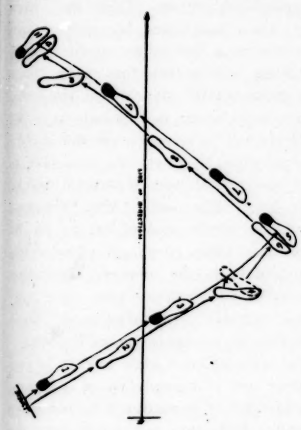


Figure I: The Three-Step Diagonal

As in diagram, start facing forward and diagonally toward the wall.

Footprint

1-2-3	— LF - RF - LF —	Three passing steps diagonally forward
4-5-6	— RF - LF - RF —	Forward — 1/4 right turn Waltz
7-8-9	— LF - RF - LF —	Three passing steps diagonally backward
10-11-12	— RF - LF - RF —	Backward — 1/4 left turn Waltz

Repeat

Figure II: The Airplane Turn

A complete right turn, travelling on L O D. Six passing steps — a step for each beat of a two-measure phrase.

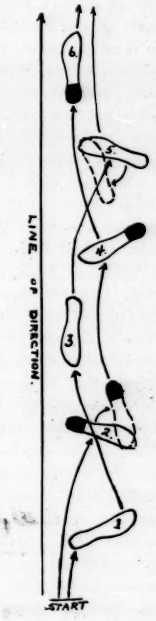
In this Figure, the carriage of arms and shoulders is important for (1) mastery of the even turning movements (2) attractive appearance and (3) for greatest enjoyment. The elbows should be wide and level with the shoulders. Going into steps 3 and 6 the side of the body nearest room center should pull in slightly with a close-legged passing step. This gives the effect of airplane wings in the arms as they tilt slightly for turn. However, do not exaggerate this.

It is customary to lead into this Figure with a one-measure basic Three-Step — i. e., three forward passing steps, L F - R F - L F — Continue with:

Footprint

1 —	R F	— Fwd	—	Turning right to face wall
2 —	L F	— Swd	—	Facing wall
3 —	R F	— —	—	Swivel slightly to Rt on L F as R F moves Bwd on L O D
4 —	L F	— —	—	Turn right facing in as left leg and foot roll inward and move backward on L O D
5 —	R F	— —	—	Swd — facing in
6 —	L F	— —	—	Right heel swivels inward as L F moves forward on L O D to complete the full turn

Repeat



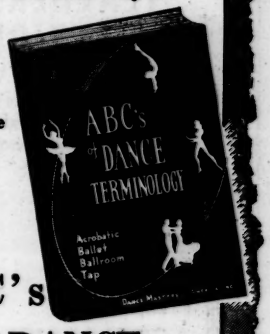
Variations — On Step 3, the Lady can be placed in the Outside Right Position — also on Step 6 the Outside Left Position can be used.

BALLET BOOK SHOP
Books on Dance and Related Arts
STATIONERY — GIFTS
DANCE DESCRIPTIONS by
EDNA LUCILE BAUM
Catalog on Request
20 West Jackson Blvd. Chicago 4, Illinois

Story Classics
EXQUISITE, prize-winning limited editions illustrated by famous artists, issued regularly to just 3,000 subscribers at *only $4.25*. Choose from 16 titles. *Extra Dividend Volume at no additional cost!* Write for free brochure:
STORY CLASSICS, Dept. D, Emmaus, Pa.

COLLECTOR'S ITEM
A LIMITED SUPPLY OF THE TREASURED SADLER'S WELLS 1950-51 Souvenir Program
Here is an extra-ordinary, last-minute opportunity to add this lavishly illustrated and valuable record of one of the world's foremost company's to your dance souvenirs. Send check or money order for $1.50 to:
Box 75 DANCE Magazine
1841 Broadway New York 23, N. Y.

RAY BOLGER says:
"It should be on the desk, in the library of everyone interested in the Dance!"



ABC's *of* DANCE TERMINOLOGY
Compiled and Edited by
DANCE MASTERS of AMERICA, Inc.
To Provide a More Uniform Language of the Dance
A beautiful book, richly bound in red cloth and heavy board, stamped in gold.
PRICE $2.50. Special discount per dozen copies to studios for resale to students.
ORDER YOUR COPIES TODAY!
DANCE MASTERS OF AMERICA, Inc.
601 N. Division St. Salisbury, Md.

1952-53
Recital Costumes
to suit
your individual needs
send for information
to
Star Costumers
156 West 44th Street
New York City

Our 50th Year
FOR TOPNOTCH PERFORMANCE
MACK'S TAPS
"THEY MUST BE GOOD"
RELIANCE DISTRIBUTING CO.
2330 W. Fullerton Ave. Chicago 47, Ill.

TEACHERS
ATTENTION!
DANCE FOOTWEAR
• Ballets • Sandals
• Toe Shoes • Oxfords
• Tap Shoes • Boots
DANCEWEAR
• Complete stock of Durene, Wool, Acetate, Nylon, Everglaze, Starsheen Brand Garments in all Popular Sizes
ACCESSORIES
• Taps, Toe pads, Ribbons, Toe Covers, Batons, Dance Belts, Toe Shields
• Distributor for: Twin Tone Taps Starsheen Dance Wear
• Send today for money saving Catalog & special Teacher's Purchase Plan
Barney
634 Eighth Ave., New York 18, N. Y.
"Over a Quarter of a Century"

Eternal Rehearsal

(*continued from page* 31)

An experienced choreographer may be able to face a rehearsal and treat them as so many bodies to be maneuvered. In fact he may be so much the master of his medium that he can say, "What you are expressing in my ballet is my business. You just do as I tell you." This attitude is not general, however. Most choreographers, go to great pains to explain the dramatic import of every arabesque, and the psychological basis of each pirouette.

There is also the choreographer who is experienced enough to know that the highly-tuned dancer's body, given enough freedom, will find its own song. Many a fine passage has been made by a wise choreographer who watched a dancer improvise.

The rehearsal to reconstruct an old ballet has its own headaches. Dance notation may solve or simplify this problem, but it is not yet widely used. Learning or re-learning a ballet from a motion picture film has its own difficulties, the chief ones stemming from the fact that there has been no special method of photographing a ballet for teaching purposes. Also a special projector is needed to control repetition and for slowing down certain passages. That film can be a basis of a reconstruction was proved by Massine's revival of "Capriccio Espagnol" for Ballet Russe de Monte Carlo.

Most reconstruction rehearsals, however, depend on memory — a good deal of it muscular memory, for the legs remember better than the head. It is interesting to watch a company trying to recall a ballet. The individuals who danced in the ballet before soon take over. One recalls a pose, another a step and that sets off more reminiscences until everyone hits a snag and gives up for a while. There is usually one member in every company who is able to step up brightly in emergencies of this sort with "I know the part". And if the choreographer is on hand he may remember more than the dancers, and then again he may not. We have seen rehearsals of the original Ballet Russe where the famed storehouse of ballets, Regisseur Serge Gregorieff, just sat down and let the dancers argue it out. They were trying to reconstruct Fokine's "Paganini" and several veterans battled for different versions. After a suitable interval the rehearsal was resumed with each dancer stubbornly doing it his way and the new members fending for themselves.

Most rehearsals, however, are for the purpose of polishing the performance of ballets already in the repertoire, teaching dancers new roles, or eliminating the "improvements" that may have crept into the work. You may wonder that it is necessary for a touring company to rehearse continuously; you might think that every member would know his part before the company starts off. However, a company dancing a repertoire of more than thirty ballets has a terrific production problem. A ballet given at a Saturday matinee may not be given again until the following Thursday night. In the interval some twelve or fifteen other ballets have been danced, each with different steps and formations. Smooth performances require constant rehearsal for added polish. Even old chestnuts can profit by a run-through now and then. In fact it is the old chestnuts that are neglected, as Frederic Franklin discovered when he first became ballet master of the Ballet Russe de Monte Carlo. In a sweeping-the-cobwebs campaign, he was tackling "Les Sylphides" and thought to ask each girl in the corps to do her part alone. That was a mistake — or perhaps a real inspiration — for it disclosed that a few of the girls didn't have the slightest idea as to the correct movements. They had been "following" their neighbors for several seasons and were at a loss when on their own. Of course the reason was that there were too many unassimilated dancers in the company. Every new dancer in a troupe is a big expense. It is not a question of her salary but of the number of rehearsals necessary to teach her enough of the repertoire to be worth her keep. She cannot be rehearsed alone; and the whole troupe has to be on hand when one little corps girl learns her relative position in the dances. And that explains why some companies keep some very unpromising material year after year. Once they're in, they're too expensive to let out.

Technical training of a high calibre is presumed before one is accepted in a company, so few corrections of execution are ever given at rehearsals. But one can appreciate the difficulties faced by a certain regisseur recently when conducting a "Sylphides" rehearsal for the benefit of four beautful girls whom the management had just signed.

"Now, bourrée forward and arabesque," he directed.

"What's that?" queried one of the 'ballerinas'.

"Put your leg up in back," sighed the ballet master.

"What do you want," was the amazed retort, "a miracle?"

And there was the lovely-legged blonde who was told time and time again at rehearsals to plié during a certain movement. "Bend your knees," shouted the ballet master.

The dancer stopped, ready to oblige, and asked, "Which way?"

But you musn't get the idea that this kind of ignorance is the rule among dancers or that ballet masters and choreographers shout and carry on like demons at rehearsals. Most of them are aware of the fact that they are working with sensitive and intelligent artists and that they must treat them accordingly. George Balanchine is rarely known to raise his voice during a rehearsal and Massine is firm and aloof and rarely cross. Franklin's good humor is not an act for the stage; he's really that way even during orchestra and light

rehearsals — and those are times to try men's souls. The ladies are really more apt to be impatient. But, even angelic choreographers have been known to have bursts of temper. The most interesting we ever saw was a drama rather than a display of temper. Balanchine was rehearsing Paul Haakon in the ballet "Reminiscences." Haakon was required to do air turns while manipulating a hoop. He tried it and said it was impossible. Then Balanchine, who had just been through a siege of illness and had not danced for many years, took the hoop and calmly and perfectly executed the turns. Haakon did likewise.

The language of rehearsals is highly picturesque. The concise terminology of ballet is, of course helpful, but there are movements, gestures, characters and sections of ballets which are identified in more graphic terms. We have heard a choreographer call for "the beginning of the scrape-and-lurch step", or the "dunk-the-girls section". No "Swan Lake" program ever lists characters identified as "Miseries" but the corps knows what roles are meant when the call is for the "Miseries".

Some ballet masters frighten musicians by the way they count the musical beat or phrase, but fortunately, the dancers seem to understand. We have heard a director ask for the "third 9 after the 15". Also there is the well known ballet mistress who starts each dance at count "one" and continues without break to infinity. Woe unto the girl who enters at count 176 and has lost track.

For the dancer who is rehearsing, patience is the talent most needed, not only when doggedly repeating steps, but when sitting around waiting. Waiting while others dance, waiting while lights are adjusted, waiting while the choreographer thinks. Coffee in paper cartons pours in a constant stream. Reading is impractical because the dancer might get absorbed and miss a cue. These are the times that the dancers reach for knitting. It is the hand-knit tights which are worn the most at rehearsals and which, when being worked on, can be picked up or put down at any time. Speaking of the rehearsal costume, we want to say that within our memory is the day of the bathing suit and the rompers. And there is the indelible memory of the affable Mordkin in slacks, striped pyjama top and straw hat!

Accompanists are likely to be troublesome at rehearsals; sometimes ornery, sometimes incompetent, and sometimes they don't show up at all. If an accompanist plays badly for Balanchine, he is apt to sit down at the piano and get better results himself. When, because of some union difficulty, Catherine Littlefield could not have an accompanist for an opera ballet rehearsal, she just sang the score herself.

And let us recognize the ever present fatigue. The boy who sang about "dancing with tears in my eyes" must have been at ballet rehearsals. Not only are there tears in the eyes, but blisters on every toe and perspiration from every pore.

And yet they go on and on . . .

SEASONS GREETINGS FROM Leo's

We hope you have a happy holiday and skip twinkle-toed through all next year . . .

And, we hope, too, that you'll let us give you a hand with whatever your dancing feet need in 1953. Have you our catalog?

ADVANCE THEATRICAL SHOE CO.
32 West Randolph Street • Chicago 1, Illinois

Only $2.50 per month for a 3 line ad, in our yearly listing of Dance Schools. Mail today to DANCE, 1841 Broadway, New York 23, N. Y.

basic patterns & sketches . . .
New exciting ideas
Glamorous fabrics, trimmings and accessories for your 1953 Recital

orders filled in record time our specialty
Dance Schools write for Catalog

KALMO TEXTILES, INC.
123 West 44 St., New York, N. Y.

dance

save 25% to 30%

Fabrics...

Dance schools and costumers all over America are turning to Fine Brothers for costume fabrics, trimmings, footwear, and accessories. No wonder! Our prices are attractive, the selection is complete, and the service is excellent. Try us, we'll prove it.

write today for our free catalog!

Fine brothers

national distributors of theatrical wear

fabrics • shoes • trimmings • accessories

138 south eleventh st. • philadelphia 7, pa.

ideal xmas gift for you or your friends —

a binder

to permanently preserve back issues of DANCE Magazine. Holds 12 copies. Strong, attractive, and simple to use.

Send $3.00. We pay postage.

dance magazine

1841 Broadway N. Y. 23

Season in Review

(*continued from page* 13)

Everything that Alicia Alonso performs, from the giddy little girl in "La Fille Mal Gardée" to the neurotic Lizzie Borden in "Fall River Legend", is marked by rare theatrical intelligence. Unlike many dancers, she does not merely learn a role and then give it some sort of personal color. She probes it idea by idea, gesture by gesture, and then integrates the whole in a single flood of warmth.

Her keen musical awareness makes it seem as though she were caressing each phrase lovingly — as though she were dancing an unwritten pas de deux with the conductor. The result is an enrichment of dancing far beyond mere mechanical and theatrical confines.

Usually in discussing a ballet season, one begins with the new works and revivals. But we approach Ballet Theatre's novelties with a certain reluctance. What to say about Edward Caton's "Triptych", and what to say about David Lichine's "Graduation Ball"? The former was a sad little grab bag of Hungarian dances, waltzes, and Commedia dell'Arte make-believe with costumes and set from someone's attic.

"Graduation Ball", specially restaged by David Lichine, is the kind of cute business that Ballet Theatre tosses off very engagingly. But an adolescent dancing party ballet to Strauss music is certainly no acquisition in a repertoire already overburdened with confections.

There were bouncy performances by Eric Braun and Ruth Ann Koesun (who replaced Mr. Lichine and Tatiana Riabouchinska after the first few performances) in the principal roles, and Barbara Lloyd, Dorothy Scott, Paula Lloyd, and Scott Douglas in secondary roles. John Kriza was miscast as the strutting drummer boy, and Edward Caton's portrayal of the old-maidish headmistress was broad in its attack but lacked nicety of detail.

"Graduation Ball" did, however, bring to the fore a handsome classical pair — Paula Lloyd and Scott Douglas. Both young dancers have strength and dignity and a nice mutual rhythm.

Of Agnes De Mille's "The Harvest According" there is more to say and ponder. As Miss De Mille indicated in a recent issue of DANCE Magazine, the ballet was to outline the cycle of life (birth, mating, and death) as seen through the eyes of a woman. It seemed from her scenario, that Miss De Mille was going to enlarge upon dance statements that she had made more briefly in Broadway productions like "Brigadoon", "Carrousel", and "Bloomer Girl". And that augured well, for one felt that she would go deeper than the commercial theatre had permitted her to do.

But without the artificiality of Broadway to hamper her, Miss De Mille found a way to hamper herself. Instead of penetrating to the

sub-cutaneous level where only dance is expressive, Miss De Mille remained on an easier literary level. The result was sentimental, rather than truly revealing.

The dance consisted of three sections. The first (and most creative) was an all-feminine birth ritual with Gemze de Lappe as the central mother figure. Set before a luminous red landscape punctuated with blazing suns (the vibrant sets and costumes were by Lemuel Ayers and lighted by Peggy Clark), the dance had the restless urgency of an earth rite that mounted in tension until the birth moment. There were magical circle dances and air-piercing leaps. There were strange wide-legged stances and caressing movements toward the ground. It was at once lyrical and fierce and honestly feminine in viewpoint.

Whatever homegeneity of style had been established in the opening was dissipated in the balletic gambols of the second section, an adolescent rite full of games and bravado and shyness and storybook unreality.

There were moments of foreboding in the dance of adolescents — moments where the young people stood in a close-knit group and gazed off into the distance. They were seeing grown-up time (the third section) when the boys would leave for the Civil War (Miss De Mille's favorite war since her first Civil War solo in 1928) and leave the women to their eternal task of waiting. In this third portion one expected the inner urgency of the opening dance to bear fruit, but it settled for sentimentality and philosophical inconclusiveness.

Virgil Thomson's score for "The Harvest According" lacked the contemplative quality the dance so sorely needed.

The dance gave Kelly Brown, Jenny Workman, and Ruth Ann Koesun, three of Ballet Theatre's most appealing performers, an opportunity to display their talent. Mr. Brown, who portrayed an adolescent boy in the second section, is utterly sincere. And he brings to every role, no matter how small, the kind of integrity that eventually produces artists.

Miss Workman made her relatively small role of the child grown up in the last section fairly glow with bittersweet tenderness. Miss Workman has improved tremendously in strength and expressiveness during the past year. In fact, it would not surprise us if she could in the near future essay one or two of Nora Kaye's discarded dramatic roles.

Ballet Theatre is indeed fortunate in its dancers. But it sometimes casts them injudiciously. John Kriza, for example, is a sensitive dramatic dancer in need of more mature roles. He should not be required to do classic variations, for in these he is careless in line, rushed in tempo, and distorted in phrasing.

Igor Youskevitch is one of those rare performers who do not need artistic guidance. His dignity, his harmonic line, his gracious deportment, and his by-now-legendary technique scarcely vary from performance to performance. It is hard to say what the company would do without him.

Mary Ellen Moylan is a potential ballerina going to waste. She has a natural leaning for the imperious Petipa style. And in a work like "Princess Aurora" she performs with genuine brio. But beautiful as she is, there is an emptiness in her dancing. It is as though she had no real artistic purpose and nobody had ever stopped to help her find one.

Eric Braun is developing into a phenomenal technician — one of those wonderful small dancers with limitless ballon. But he, too, is in need of guidance so that he can learn (in roles like Alain in "La Fille Mal Gardée" and Tyl) to harness the technique into dramatic validity.

Royes Fernandez has been given a few classic roles. And he performs them with a disturbingly narcissistic languor. Enrique Martinez, on the other hand, has a piquancy and eagerness that gave individuality to roles like the sailor in "Fancy Free".

Several of the girls, notably Dorothy Scott and Paula Lloyd, have been elevated to secondary solo roles. Both girls have assurance and are already beginning to flavor technique with style.

One would like to mention every dancer in this spirited company. They have an untrammelled enthusiasm and a dancing intelligence that could be fused into a rich and expressive whole if only the management of Ballet Theatre would really decide where it is going.

It would not be hard for Ballet Theatre to find a dominant style, for in its non-classic works it has always borne something of the neo-romantic stamp of Fokine and Tudor. With consistent development it could become the dramatic company that is needed to offset the New York City Ballet's less human approach. In this way the two companies would not compete. Instead, they would offer the American public a fully rounded picture of the linear and dramatic possibilities of the ancient art of classic dance.

Ballet Theatre's orchestra under Joseph Levine and particularly under guest conductor (for Markova) Franz Allers made far more musical sounds and kept more dance-wise tempi than it has for a time.

•

Four Productions
New York City Opera
Choreographer: John Butler

● A new opera choreographer is a little like Oedipus standing before the Sphynx. Before he can take over his task, he must first solve riddles. He must figure out how to integrate dancing interestingly and honestly into the static structure of traditional opera. He must

(*continued on page* 56)

La Mendola

heartily extends

best wishes

for

a MERRY, CHRISTMAS
and a PROSPEROUS NEW YEAR
to all our friends and associates
LA MENDOLA
130 West 46th Street
New York, N. Y.

"Specialists in Theatrical Accessories"

BALLET FILMS for sale

Unedited parts from
Monte Carlo, Ballet Theatre, Sadler's Wells repertoires.

16 mm original footage, B&W $8 per 100 ft. $6 per 100 ft. for 200 ft. and over. Orders for special parts or dancers cannot be filled. Request for specific ballets filled only on orders over 100 ft. with 3 or more choices stated. For private, non-commercial use. Limited supply. First come, first served.

DANCE Magazine Box A-3
1841 Broadway, N. Y. 23, N. Y.

HOFFERT...

home of Ideal Christmas Gifts for the Dancer

TEACHER • STUDENT OR PROFESSIONAL

Hoffert Toe and Tap Shoes and Accessories make ideal Holiday gifts for dancers of all ages who appreciate the finest in craftsmanship, comfort and style. Economical too—and you can order by mail with assurance of delivery in time. Send for the catalog and order now!

TAP SHOES

The Hoffert "Musical Comedy"—De-Luxe, Hand-Turned Sole Slipper used effectively for Tap, Character, and High Kick Routines. Cuban Heels, several finishes. Also Patent and Black Kid Leather Oxfords for Ballroom, Tap and Eccentric.

TOE SHOES

Famous Hoffert Italian Toe Dancing Slippers are loved by Opera, Teaching and Student Ballet Dancers. Exclusive Italian Last and pleated Satin or Suede Toe help perfect balance, promote comfort.

Send For Hoffert Christmas Folder

Order Shoes, Slippers, Leotards, TU-TU's Tights, Grecian Tunics, Opera Hose, Boots, Tap Mats in time for the Holidays.

MAIL ORDERS SENT ON DAY OF RECEIPT

LOVELY LEOTARDS

The Hoffert complete line of Hollywood-styled Leotards is exclusive in styling and quality. Hoffert "Turtle-Neck" leotard (left) made in deluxe quality jersey with cap sleeve gives a flattering broader shoulder and slender hip line. Two-piece leotard (right) is one of the many other Hoffert creations worn by Movie, Television and Opera Ballet Stars, that any dancer will love as a gift.

BEAUTIFUL BALLERINA COSTUMES

You know someone who'll laugh with delight when she opens the Hoffert box to see this sweet four-ruffl Taffeta TU-TU Skirt (left). Available in four attractive colors . . . or the Pique Everglaze TU-TU Skirt (right) that is washable, wrinkle and soil resistant. These costumes have the exclusive Hoffert "flair."

HOFFERT

Serving Teachers, Students and Professionals for over 32 Years

CHICAGO THEATRICAL SHOE CO.

Main Office and Factory

33 John R. St. Detroit 26, Mich. | **6 East Lake St. Chicago 1, Ill.** | **6730 Hollywood Blvd. Hollywood 28, Cal.**

Agents in principal cities of the United States

Basic Tap Technique

Ballet and Tap combined

by Rod Strong

Rod Strong is our guest tap writer this month, substituting for Georgie Tapps, who was entertaining our soldiers in Korea when we went to press. Mr. Strong, currently the featured dancer at the Persian Room of the Plaza Hotel in N. Y. C., is also director of the Chalif School.

● It isn't easy to follow a fine performer like Georgie Tapps; I've been reading his articles and have been delighted to see a really objective and serious approach taken to tap dancing, its technique and its value.

Here is my two taps worth. I would like particularly to direct this to those thousands of young people from Vancouver, Washington to Wildwood, Florida; who have that "flash in their eyes" and "fire in their feet," — to the ones who some day want to become professionals.

Tap dancing, like most other things in our modern world has progressed a great deal in the past decade. The most obvious change, aside from the normal refinement of technique, has been the encompassing of more and more movement, above the ankles as well as below. The blending of the discipline of ballet and body freedom of modern, with the rhythmic qualities of tap has certainly turned out some interesting and worthwhile contributions to the dance world.

Now, aside from this "worthwhile" stuff, if you want to eat you gotta move, kiddies!

bruno

Rod Strong

Hoofing, just isn't enough any more, digging a hole in the floor by doing a lot of riffs and wings will not amaze many agents or dazzle our present day dance directors and choreographers. You may be a smash hit with Mom 'n Dad and all the neighbors, but when you hit that audition trail, where the competition is really gruelling, you'll find, nine times out of ten, that you will be asked to do ballet, or at least tap steps with a lot of movement in them. Keeping this in mind, I recommend very highly the advisability of any students who are majoring in tap and thinking seriously of going into dancing as a vocation, to give at least half their time and effort to the learning and perfecting of body movement.

Before I begin to sound too much like a lobbyist for a ballet school, let me say this:—there must be an intelligent blending of the two, a hoofer trying to do a tour jeté with bent knees and wild arms looks no worse to me than a ballet dancer doing a time step with feet in constant second position and the knees coming up to passé on every shuffle. I think the ideal formula is for the tap student to study at least some ballet from the very beginning, in order to gain a sense of rhythm in the body as well as in the feet. This would prevent the forming of bad body habits that have to be so painfully corrected later.

Just as ballet and modern dancers have found that feuding is ridiculous and that each could learn from the other, ballet and tap people have discovered a great deal of common ground. Leading tap dancers in pictures and on the Broadway scene are almost all well-versed in ballet and think their pliés are just as important as their shuffles and rolls in warming up. On the other hand, two of our most popular American ballets; "Fancy Free" and "Rodeo" have touches of tap in their use of the waltz clog and other rhythmic combinations for effect.

Here is a very simple tap combination that will give beginners and even intermediate students the feeling of movement and of actually dancing right from the start. This is a very open step and while it has a distinct and pleasant pulse, it is not over complicated, so the opportunity for movement will not be constricted.

This is called a *tap jeté.* It consists of four counts in two-four time, and it progresses to the side.

Slap right — slap left across right —
& 1 & 2
(brush leap)
& (accent on &) 3
With right (like a jeté) to right side — step left in back of right — 2 measures.
4

Repeat 3 times more to get full freedom of movement and repeat (regardless of any feeling of insecurity) to left side . . . There it is, students, "have fun" and as Georgie Tapps would say: Practice!

Happy Holiday
The warmest kind of greeting for *any* dancer is an APOLLON dance accessory... expertly designed, expertly made. And remember—the APOLLON label means value plus! Send *today* for your free copy of our catalog . . . it's chock-full of wonderful gift ideas!
P.S. Merry Christmas to all!
APOLLON CO.
27 Spruce St., New York 38, N. Y.

Sterling
BALLET JEWELRY
for Gifts & Prizes
Pins, Charms, Novelties
Comedy & Tragedy Jewelry
Write for full particulars
THE ART METAL STUDIOS
17 No. State St., Chicago 2, Ill.

DANCE INSTRUCTORS and DANCE SCHOOLS
(Private and Public)
Ribbed Knit DURENE and SATIN GLOW JERSEY*
LEOTARDS
EXCLUSIVE ART TEEN WHITE SANITARY INSIDE CROTCH
All sizes available from Baby sizes 2 to Miss sizes 18 with Talon Zipper back — form fit with seams covered.
PURCHASE DIRECT AT LOW FACTORY WHOLESALE PRICES
Make 40% on resale to your students
We accept orders for any quantity.
We deliver in 7 to 10 days
Write for our current PROFIT making circular. Let our unique plan make PROFITS for you.
*Satin Glow Jersey is Exclusive with Art Teen. Made from DuPont Rayon with a fine Cotton back.
For durability there is no equal. The theatrical sheen is eye appealing and permanent.
ART TEEN SPORTS-WEAR CO.
730 Arch Street Phila. 6, Pa.
Telephone WAlnut 2-3708-9

HOW TO GET THE AUDIENCE TO SAY:

"and the costumes are beautiful, too."

SEND FOR ASSOCIATED FABRICS' NEW "COSTUME HIGHLIGHTS" IN FULL COLOR

Never before have we been able to present a full-color costume portfolio as exciting, as brilliant as this one. It's our way of saying "Thank You" for the twenty-five years of constantly growing fabric orders from the dance teachers of America. In this full-color portfolio (set number 4) you'll find costumes for every age, every type of production . . . and each one designed to be a compliment-catcher.

Limited quantities of Sets 1, 2, & 3 still available. Check coupon below.

Associated's Service?

As prompt and cooperative as you'd expect from a firm with 25 years successful experience meeting the requirements of dance teachers all over America.

NEW COSTUME FABRIC CATALOG READY SOON

Check the coupon below for a copy of our new 1953 Costume Fabric Catalog. It's free. Available to Dance Schools Only.

Associated Fabrics Co., Dept.D, 10 E. 39 St., N. Y. 16, N. Y.

☐ Send me Set #4, the new full-color Costume Sketches at $3.00
☐ Set No. 1 of 24 black-and-white sketches at $1.50
☐ Set No. 2 of 24 black-and-white sketches at $1.50
☐ Set No. 3 of 24 full-color sketches at $3.00

SCHOOL_____

STREET_____ CITY_____ STATE_____

Your Name_____ Position_____

☐ Place our name on list to receive your 1953 Costume Fabrics Catalog. (Schools Only) Ready Jan. 1

back issues

send orders to
DANCE Magazine, 1841 Broadway, New York 23, N. Y.

American Dancer from June 1927 to January 1942 and DANCE *Magazine* from, June 1937 to date. Price per copy: June '27 thru Oct. '48 — $2.00; Jan. '49 thru Dec. '50 — $1.00; Jan. 51 thru last month — $ .50.

TAP ROUTINES

130 by JACK MANNING

$1.00 each, 5 for $4.00, 10 for $7.00

Write for Catalog

Box 10, **DANCE MAGAZINE**, 1841 Broadway, New York 23, N. Y.

Reading for Dancers

•

The Little Ballet Dancer: *Monica Sterling. Illus. by Helen Stone. Lothrop, Lee Shepherd.* $2.50

If you can buy only one book for a little girl who is four to eight years old, this is the book. The story is deceptively simple. Jeanne is a small French child who loves to dance. She is admitted as a "rat" (youngest of dancers) to the Paris Opera Ballet School. The story takes her right up to the time she is fourteen or fifteen years old and earns fifty francs for "taking the fire" which term is explained delightfully in the book. Suffice to say here that it means she has appeared in public for the first time. Success as a ballerina dancing a role in a ballet is still way ahead of her, but like Jeanne, we are content to see it shining in the distant future. The story is so engagingly told and is written with such a deep love and understanding of Paris, of its beauties, of its people, of the ballet, and of the child who loves to dance that I doubt that anyone can put it down without feeling sorry that there isn't any more. Helen Stone's illustrations are as delicate, as charming, as fragile and as fluid as the young child dancers she has sketched. They complement the writing so successfully that they make "The Little Ballet Dancer" a book that one can give any young student knowing that its integrity is one with her own love of the dance. This is a book to buy, to keep, to read aloud and to re-read. It is not often that it is possible to own a book which by sheer artistry recreates an art and makes it a tangible thing. Congratulations to Miss Sterling who, despite a slight tendency towards the "Now my dear children" school of writing has given the very young enthusiast a book of her own, one of sheer delight and absolute authenticity.

— *R. W.*

The Ballet School Mystery: *Constance M. White, Dodd Mead and Co.* (214 *pp*) $2.50

Here is a book definitely written for the eight to twelve year olds who want a different sort of story with some good dancing in it. Fresh and breezy this book contains a whole lot of absolutely true-to-life ballet training as it is taught in England.

The life in this country ballet boarding school is as different from anything in America as the book is from "Take a Call Topsy", by Elizabeth Headley which you probably all know. Nevertheless the dance material, the young dancers and their teachers in this book are one hundred per cent true to English life. Toughness of the right sort is expected of even the youngest child and the "Chin up" style of old England is very much in evidence.

The mystery adds a bit of spice to the school life, but it isn't the whole story by any manner of means. Read the book for fun and see for yourself how different it is from

An illustration by Helen Stone from "The Little Ballet Dancer".

American teenage fiction where the fairy godmother motif seems to take precedence over hard work and undisguised failure. In this book the girls work and fight, study and disobey, are jealous and genuinely kind. It's an unpretentious book but in it the girls struggle and succeed or fail on their own merits. I think you'll feel right at home despite its English atmosphere, for somehow the class work in ballet lets you see for yourself how different and yet how much the same young ballet dancers are the whole world over. — *R. W.*

Fast Turns: *Florence Choate. J. B. Lippincott* 176 *pp*) $2.50

This is a book for the teenage dancer, who like its heroine Adrienne, knows she is not great ballet material but who does love to dance. Therefore Adrienne does not try to join one of the great ballet companies in order that she may learn as she slowly climbs to success, rather does she join a small group of young dancers who plan to present original ballets in a small way.

In "Fast Turns" a fairy godfather in the guise of a wounded and lonely war veteran manages to shower gifts freely and at exactly the right moment on Adrienne and her family and still remain an anonymous giver. Despite this lack of suspense the story is a friendly, wholesome one and Adrienne's attitude towards her family which by the way, is a mighty nice one, right down to the dog, makes good reading.

The dancing in the book is routine everyday New York ballet school work. Miss Choate does admit that money is often hard come by for young dancers, nevertheless she permits the magic wand of fairy godfather to take the sting out of failure almost too quickly. You must remember while you're reading this book that it is escape or fairytale fiction, then you won't be disappointed at all that Adrienne is helped to a career, not by her own efforts but by a wealthy fairy godfather who not only takes over the whole family's future most happily, but proceeds to set up a ballet company just for Adrienne and her friends. Maybe it wouldn't happen just that way to you if your company went broke, but life is often stranger than fiction, so there's no harm in hoping — but don't count on it too much. "Fast Turns" may not be very realistic but it is wonderfully easy light reading and will certainly give you an amusing two hours. — *R. W.*

Slipper Under Glass: *Lee Wyndham. Illus. Vera Bock* (181 *pp*) *Longman, Green.* $2.50

In this book about Maggie, teenage ballet dancer, Miss Wyndham gives you a peep into what might easily be any nice suburban family in the U.S.A. which has a budding ballerina in it like Maggie and a razzing little roughneck of a younger brother like Bradley who can be as tough as they make 'em one minute and a little woolly lamb the next. Here in fresh unhackneyed prose Miss Wyndham breezes along telling a tale which is as preposterous and enjoyable as well-to-do American suburban life is itself.

The book is full of fabulous things, for here again is the Cinderella motif, but this time with a super-duper fairy godmother name of Aunty Jo, who showers presents on Maggie from far and near. Presents which range from setting up a good school of ballet for Maggie and her friends to three dozen pairs of pink satin slippers in assorted sizes from Italy. There's one of Anna Pavlova's slippers under glass for sentiment, a gorgeous pink ostrich plume costume from Paris for glamour, and a wonderful audition with a Hollywood contract in the offing for financial gain. To be sure the success as a dancer is not exactly in the field that Maggie had planned, but it will do.

"Slipper Under Glass" is a slice of suburban life which many of you know well, only usually without the super-duper fairy godmother. Of course such fairy godmothers do exist, but they are assuming a larger role in

(*continued on page* 54)

Music for Dance
by Pia Gilbert
Lecturer & Composer for Dance U.C.L.A.
a 12" RCA-Victor (custom recording) LP record, 30 minutes of accompaniment for techniques, rhythmic fundamentals and composition.
with brochure specifically written for this recording by
Aileen Lockhardt
Associate Professor U.S.C.
$6.00 postpaid
Order from: GLM Productions
11400 Berwick St.
Los Angeles 49, Calif.

BOOKS ON THE DANCE
NEW '52 Catalogue Available
THE DANCE MART
Box 315, Midtown Sta. NYC 18

ORIGINAL BALLET SOUVENIR PROGRAMS IN COLOR
$1.00 each

BALLET THEATRE	1944-45
	1945-46
BALLET RUSSE DE MONTE CARLO	1952-53
	1942-43
	1943-44
	1945-46
ORIGINAL BALLET RUSSE DE BASIL	1946-47

or any 6 of these for
$4.50
Send money order or check to:
DANCE, Dept. S
1841 Broadway New York 23, N. Y.

EVA VARADY DANCES — By Mail WITH BRILLIANCE
ALL TYPES FOR ALL AGES
Send now For Latest List
Carnegie Hall, New York 19, N. Y.

Dance Routines
by VERONINE VESTOFF
$1 each WITH MUSIC
$4.00 for any 5 Routines
$7.00 for any 10 Routines
WRITE FOR LIST
DANCE BOX 446
1841 BROADWAY, NEW YORK 23, N. Y.

Stepping Tones

Proudly Presents

Cecchetti Graded System of Ballet Exercises

Recorded under the auspices of the Cecchetti Council of America

Now ready: Grade I consisting of 3 records*

Send for free brochure to get more information about this remarkable opportunity to share in a famous dance tradition

*With each set of records you receive a syllabus explaining every exercise

These records are made with pauses after each exercise to allow the student to prepare and the teacher to make corrections. No voices are heard on the record because we believe each teacher should retain control of the class with her voice and personality and without outside interference.

STEPPING TONES

T. M. REG.

P.O. Box 4186, Village Station, Los Angeles 24, California

ST-66

Shoes by La Ray

THE BEST IN DANCE FOOTWEAR & ACCESSORIES . . .
WISHES YOU THE BEST FOR
A MERRY CHRISTMAS & HAPPY NEW YEAR

La Ray
107 WEST 46th STREET
NEW YORK 19, NEW YORK

THEATRICAL FABRICS Corp
101 W. 41st St., New York City 36, N.Y.

(25 years of costume fabric experience)
COSTUME FABRICS & ACCESSORIES for
Dancing Schools, Colleges
Register now for
new 1953 FABRIC CATALOGUE
Available to DANCE SCHOOLS only

Reading for Dancers

(*continued from page* 53)

the pages of teenage books than their quantit in real life quite warrants. However, onc you've admitted the fairytale quality yo should thoroughly enjoy reading abou Maggie. Without a shadow of a doubt Mis Wyndham has put the small town dancin school between the covers of a book and don it extremely well. There's verve and gusto t the writing. It's also delightfully fast-readin and genuinely funny. The illustrations b Vera Bock tend to make Maggie look mor like a hammy old burlesque queen in a tut than the sweet young girl she really is. Don' let the jacket put you off. Maggie's a gran girl, even if she does get all the breaks. —*R. W*

Ballet In The Barn: *by Regina J. Woody Ariel Books*; *Pellegrini & Cudahy, N. Y* 312 *pp.*, $3.00.

One of the most entertaining and educa tional of young people's dance books is "Bal let in the Barn". Although it is a complete and separate entity in itself, it chronicles the adventures of Janet Sherwood, the heroine o Mrs. Woody's "Student Dancer", in he younger years. The second book "was written to show girls from 10 to 14 just what be coming a good dancer involves in the way o hard work."

The author has accomplished this quite suc cessfully employing Martha's Vineyard as the setting and a Kathleen Hinni-type summer art camp as the focal point. Here we find a super cilious Janet, forced to live away from her beloved New York school, gradually changing from an aloof "ballerina" student to an open-minded, serious young dancer, accepting and respecting all forms of the dance.

Such well-known personalities as George Balanchine, Alexandra Danilova, Pearl Primus Gertrude Lippincott and Iva Kitchell weave in and out of the plot with ease.

Mrs. Woody has a great wealth of general dance knowledge at her disposal and with a deft hand she has scattered vast amounts of it throughout the story with great skill and finesse. The cheerful illustrations are by Ar line K. Thomson. — *T. J.*

Ballet: Serge Lido photographs: *Max Fourny, Arts et Industrie; Paris,* 1952

Another of the Lido books of ballet photo graphs has just come out — and very hand some, too. The 87 pages of pictures in the usual large format are a loving, theatre-wise visualization of dancers seen in Paris during the past year — mostly French, but this year

METROPOLITAN OPERA BALLET SCHOOL

Director: Antony Tudor

Faculty: MARGARET CRASKE, ANTONY TUDOR, YUREK LAZOWSKI, KATE FORBES and MATTLYN GAVERS

Enrollments now being made for '52-'53 season

Apply for prospectus to Kathleen Harding (Secretary) Metropolitan Opera House, N. Y. — *a new school in the great tradition*

also sprinkled with English, American, Spanish, Oriental and South American performers.

Photo notes by Irene Lidova and short essays on ballet by Serge Lifar, Anton Dolin, George Balanchine and the Marquis de Cuevas are in English as well as French. — *L. T.*

The Theatre Ballet of Sadler's Wells: *in photographs by Roger Wood, Phoenix House, London*

Within the covers of these 32 pages has been captured the loving exhuberance with which the English regard the Sadler's Wells Company's younger sister.

Although the book is well designed by Ronald Ingles, the vitality of the young people pictured and the enthusiasm of the photographer give one a feeling that it must have been difficult to choose 50 odd pictures, and whatever is chosen can only be an introduction to the Theatre Ballet.

Part of this stimulating effect lies in the fine informal pictures by Mr. Wood — the rehearsal shot in which Elaine Fifield yawns as she waits around at rehearsal, a series in which Frederick Ashton manipulates a dancer into a backbend, or a glimpse of Ninette de Valois, fully clothed, demonstrating a movement of "Coppelia" just before the performance curtain goes up. These, plus attractive but less interesting studio photographs and a series of on stage photos at which Mr. Wood excels, make a happy and worth-having book. Captions by John Hall; preface by Arnold Haskell.

Roger Wood is the young Englishman whose photos of the New York City Ballet appeared in the November issue of DANCE Magazine and whose book on that company, printed by the Saturn Press, Evaline Road, Mitcham, Surrey, England will shortly be available. — *L. T.*

Beginning Ballet: *Celia Sparger; Pitman Publ. Corp. N. Y.* $1.00

Miss Sparger, consulting physiotherapist of the Sadler's Wells School and author of "Anatomy and Ballet" has written a delightful little book — clear, simple and fundamental — that illustrates the "do"s and "don't"s for the beginning ballet student.

Forty-six photos by G. B. L. Wilson show a ten-year-old in correct and incorrect position doing pliés, standing, in arabesque and in the use of feet and arms. There are parallel photos of Moira Shearer to indicate what is ultimately to be aimed at. The text is specific and helpful, and the modest little book is eminently successful. Introduction by Arnold Haskell. — *L. T.*

Our Austrian Dances: *Herbert Lager, The National Press, Millbrae, Calif.* $2.50

In the foreword of this well-thought-out book Mr. Lager states that he and all Austrian folk dancers wish it will be "The source of many an enjoyable hour for their American friends". It should.

Clearly worded and well illustrated with drawings, charts and music for each dance, the spiral-bound book is lively with polkas, waltzes, a goose dance, dance of the spinning wheel, the tyrolean slap dance and many others. Not just folk dancers, but also dance teachers planning a party for students might keep this book in mind. — *L. T.*

DANCE RECORD AND COMPLETE DANCE INSTRUCTIONS

Compiled and Arranged by

MAIA WATSON

BALLET FUNDAMENTALS
(non-breakable vinylite)

Special Album Teaching and Practice Kit. Three record album with complete descriptions of Barre Exercises and Positions, Centre Work and Variations in Waltz, Mazurka, and Polka time. Six sides of Special Ballet Music for Dancing. PLUS A LARGE WALL CHART—35"x22"—giving correct spelling and pronunciation. Complete Record album with full text and fully illustrated ... $10.00

SPECIAL BARRE EXERCISE ALBUM
(non-breakable vinylite)

Special record album giving Barre Exercises and Five Positions. Completely illustrated with step by step instructions. PLUS A LARGE WALL CHART 35"x22" giving correct spelling and pronunciation. One record album complete ... $4.00

The following are classic variations from ballet Masterpieces. Each selection is in a special record album and contains a complete dance description and step by step illustrations.

NAME	PRICE
LE LAC DES CYGNES ("Swanlake") Four Little Swans, Act. II) — Spanish Dance, Act I) Both complete	$5.00
Solo of he Swan Queen, Act II	4.00

THE NUTCRACKER SUITE

Dance of the Sugar Plum Fairy — 45 RPM 3.00
On 78 RPM—Non-breakable vinylite ... 2.00

Character Dances

One record in a special record album with complete step by step directions. Major Record Company.

Name	Price
Chiapanecas	$3.50
M1 — Can Can (very colorful—Gaite Parisienne—Offenbach)	3.50
M2 — Sabre Dance—Khachaturian—(very showy solo for boy or girl)	3.50
M3 — Banjo and Fiddles (Toe strut using cane and top hat)	3.50
1-73 — Bulerias—Spanish Dance using heel work and cape in spectacular flashy bullfighter passes. Costume design and Bullfight history	3.50
1-36 — Tip Top Hambo (Beginner's Wooden Shoe dance lots of charm)	3.50
1- — Gypsy Tamborine Dance (Very Showy for beginner)	3.50
1-82 — La Cucaracha (Simple Mexican Hat Dance)	3.50
1-46 — Chair Acrobatic (Breathtaking tricks)	3.50

Write for complete cataloque

FUNDAMENTALS OF TAP DANCING
THE FIVE BASIC RHYTHMS

SPECIAL ALBUM TEACHING KIT (5 Non-breakable vinylite records). Complete with Practice steps and Routines in the FIVE BASIC TAP RHYTHMS PLUS a large WALL CHART 35"x22" listing Basic Steps and Rhythms. 10 Sides of Special custom made record recording for tap dancing. ... $10.00

INTERMEDIATE
FUNDAMENTALS OF TAP DANCING

SPECIAL ALBUM TEACHING KIT (3) Three records of non-breakable vinylite). Complete with practice steps up to 10 sounds and the teaching instructions for basic tap turns. SIX COMPLETE ROUTINES, PLUS A LARGE WALL CHART listing the steps. Six sides of special custom records made EXCLUSIVELY for tap dancing.
COMPLETE ... $10.00

Send check or money order. (No C.O.D.'s) Add 25c for 1st Album and 5c each additional album to cover mailing.

California Arts
Dance and Music Supplies
5414 So. Western Avenue Los. Angeles 62, California

COSTUME FABRICS
ACCESSORIES . . . PATTERNS
TRIMMINGS
for
DANCE RECITALS . . . REVIEWS
"PERSONAL SERVICE"
DANCE FOOTWEAR
LEOTARDS • LASTEX GARMENTS
FREE CATALOGUE TO DANCE
TEACHERS AND ORGANIZATIONS
Loshin's
326 W. 5th St. Cincinnati 2, Ohio

TOMAROFF'S INDISPENSABLE
DANCE BOOKS
We have a limited amount of copies of the following books on hand. Order while they last.
Bk. 3—Taps, Musical Comedy, Character 2.00
Bk. 5—Arm Movements, Adagio, Var. 2.00
(Add 20c with order for mailing)
No C.O.D.'s. Send Cash or Money Order to:
ARON TOMAROFF
Box 50, Dance Magazine
1841 Broadway, New York 23, N. Y.

"ACROBATICS"
Specialised Training
JOE PRICE CO 5-8877
1697 Broadway Suite 302 N.Y.C.

DANCING SLIPPERS
and ACCESSORIES
Practice and Class Costumes
JOSEPH
THEATRICAL & DANCE FOOTWEAR
33-11 36th AVENUE
LONG ISLAND CITY 6, N. Y.
Write for descriptive catalogue

COSTUMES
Made to order
for
DANCE
All Other Occasions
Circulars FREE
THE COSTUMER
238 State St., Dept. 6
Schenectady 5, N. Y.

CO 5-0550
WALTER E. OWEN
Photographer
58 West 57th Street
New York 19, N. Y.

Season in Review

(*continued from page* 49)

accept the real and immutable problems of opera staging (like having the entire chorus see the conductor while they are singing). And he must find fresh inspiration in music that is often the only trite part of the score.

John Butler had all these conundrums to solve in his first season as choreographer for the New York City Opera. And in the four productions that we saw (he did seven in all), he solved them all with skill.

By way of reward he was given the opportunity to stage an entire opera (both singers and dancers) with no precedent to guide him — no cloak and sword tradition to hamper him. The production that he did on his own was the premiere of Bela Bartok's "Bluebeard's Castle".

Musically, "Bluebeard's Castle" is an extended duet for soprano and bass-baritone. For three quarters of an hour, Bluebeard and Judith, his fourth bride, engage in psychological struggle. Judith, symbol of innocence and lucidity, attempts to clear away the darkness and evil in her husband's soul so that he will stand free. The conflict lies in the fact that to Bluebeard, symbol of creative man (according to the program notes), this means a loss of creative identity — of surrender to the demands of a deep human relationship. Judith's probing into his unconscious is symbolized by the opening of seven doors. The dramatic tension centers about Judith's obtaining the keys one by one (each time encountering stronger resistance from Bluebeard) and opening the doors one by one.

With only this to guide him, John Butler came upon an interesting method of filling in the action of the opera. He used a dancer (Mary Hinkson) as a representation of Judith's Inner Self. Her eloquent dancing projected the inner tension of the singing Judith. And it colored the stage space that would otherwise have been weighted with inactivity.

In the beginning, when Judith first began her entreaties, the Inner Self duplicated her gestures. After she had thus established her identity with the principal character, the Inner Self took off in flights of movement — in agitated whirls and swooping bends and dashes to and from the doors. As each door was opened, she participated dramatically with the characters who were revealed. But the effectiveness of this fundamentally sound device was hampered in two directions. One came from Mr. Butler and the other from the stage designer, Rouben Ter-Arutunian.

In staging the action, Mr. Butler gave Ann Ayers as Judith highly expressive, dancelike movement to do. And she performed it with great conviction — so much conviction that she actually revealed her own inner states with clarity and mounting drama. As a result, Mary Hinkson's role became decorative, rather than inherently dramatic. Instead adding insight into the character of Judi it was an embellishment to the fundamen action of the opera.

And she had to scamper about on a that had all the insecurity and visual co plexity of a fire escape. In order to acco modate the seven crucial doors and utili more than one level of the stage area, M Ter-Arutunian designed a dark wooden co structivist scaffolding. It was punctuated wi steps and cross-hatched with supports. T doors stood naked and flimsy with open spa between them so that the audience could s what was behind them before they yield to Judith's keys. The fleet, gray-clad figu of Mary Hinkson was obscured by the bu structure.

The set made further problems as ea door was opened to reveal its lugubrious scen The elaborately costumed figures behind t doors were all dancers. But limitations space allowed them to do comparatively litt The most extensive action was given to Ma Anthony (the third door) representing riche Anneliese Widman and Alvin Schulman (t fourth door) representing Bluebeard's bloo stained garden; and Glen Tetley (the six door) representing the room of tears.

Although closer collaboration was neede between Mr. Butler and the scene designe "Bluebeard's Castle" definitely contributes the growing trend toward lyric theatre — theatre in which dancing and acting sha a common impulse.

"Aida" is diametrically opposed to "Blu beard's Castle" in terms of staging problem The dancing in "Aida" has always been in th category of divertissement with a heavy acce on spears and processionals. Mr. Butler al used spears, but he used them dramatical rather than decoratively. And realizing th the stage space was limited, he eliminate processionals and arranged some very effe tive small dance sequences.

The first was a set of dances befo Amneris in her chamber. After a brief inte lude in which four dancers presented Amner with adornment, Mary Hinkson as a sla performed a two-dimensional freize-like solo At first the dance with its profile movemen inspired by Egyptian freizes and its arbitrar flexed foot line, seemed out of key with th Nineteenth Century acting style of the opera But Miss Hinkson's personal style is so ric that the result was strangely compelling. was followed by a brief wrestling dance fo Glen Tetley and three other men.

The most important dance came in th triumphal scene. Here Mr. Butler devised combat between Mary Hinkson and Gle Tetley. It was a strange battle, something lik that between the Black Queen and the Re Knight in Ninette de Valois' "Checkmate". The weapons were spears, but the hidde weapon was the woman's seductiveness. Th price was the man's death. And the whol had a curious psychological twist.

In terms of design-in-space the dance was a little gem. There were sustained lifts that started with a ferocious attack and curved into a near caress. There was a breathtaking moment when Mr. Tetley turned the subdued lady slowly while she balanced off-center on one knee. It is difficult to create an erotic dance that remains within the confines of formal design. And Mr. Butler has succeeded — eminently.

Mary Hinkson's dancing in this — and in everything else — was what dancing should always be (and so rarely is) — an ectasy-in-movement. She is the kind of dancer that Isadora Duncan once described as "those who convert the body into a luminous fluidity, surrendering it to the inspiration of the soul."

Glen Tetley has grown as a dancer in the past two or three years. He has come a long way toward fusing the frontal theatricality of ballet with the plastic freedom of modern dance. The result is at once exciting and satisfying.

As dance problems, Mr. Butler's other two assignments fell somewhere between "Bluebeard's Castle" and "Aida". For Gian-Carlo Menotti's "The Consul" he had to design two dream-like sequences with the singers as dancers. The limitation imposed by using people untrained in dancing had to be compensated for by varied use of floor space. Mr. Butler solved the problem simply and efficiently with exceptional cooperation from Patricia Neway, a singer who moves more expressively than most dancers.

In Menotti's animated Christmas card called "Amahl and the Night Visitors", Mr. Butler's task was to integrate a little dancing divertissement into the dramatic continuity. He solved it charmingly. Glen Tetley, Mary Hinkson, and Mr. Butler himself, as three timid shepherds, were to come forth from a crowd and dance for the Magi. In order to give the dance dramatic validity, Mr. Butler devised a frantic little dance for the shepherdess who was so shy that she was torn between dancing for the Magi and running away. Since Miss Hinkson is as heartwarming an actress as she is a dancer, the struggle developed a high degree of dramatic tension that was resolved in the frisky dance for Miss Hinkson and her companions.

In the Menotti operas the singers are taught to move with a wider expressive range than in traditional operas. And so the dance slips in quite comfortably. But, of course, the optimum in opera direction would be to allow the choreographer to extend beyond the confines of divertissement and give stylistic cohesion to the movement of the singers. Perhaps Mr. Butler's affirmative approach thus far will earn him that privilege.

Mr. Butler recruited a strong company headed by Anneliese Widman, Mary Anthony, and Jim Smith. Other dancers were Ann Waugh, Frank Benedict, Jerry Decker, Frank Lemmon, Alvin Schulman, and Matt Turney.

Marlos Ballet Records

3 Barre Exercise Records $6.00
4 Ballet Combinations 7.00
"The Sun and The Children" 2.00

123-32 82nd Avenue • Kew Gardens 15, N. Y.

Send for your list!

DANCE ROUTINES
TOMAROFF

over 150 graded dances
10 for **$8.00**, single copies **$1.20**
Box T, DANCE Magazine
1841 Broadway New York City

Order Your Routines From
BILLY TRUEHART
15 YRS. SPECIALIST in MAIL ORDER ROUTINES and COMPLETE RECITAL IDEAS
(Radio's Original Tap Dancer and Teacher of Dancing Star ANN MILLER)
All Types Dances
Send Postage for Free Catalog of 200 DISTINCTIVE ROUTINES
333 N. Madison Ave
Hollywood 4, Calif.

SPEED QUALITY SERVICE

serving the dancer for 30 years

Ben & Sally

Dance Supplies

EVERYTHING FOR THE DANCER

also

A COMPLETE LINE OF BEAUTIFUL THEATRICAL MATERIALS

FREE CATALOG & SAMPLES

SALT LAKE CITY	Salt Lake Costume Co. 248 South Main Street
TORONTO	Malabar Ltd. 309 King Street West
WINNIPEG	Mallabar Costumers Ltd. 375 Hargrave Street

$ Money in Your Pocket $

this coupon is worth money

WITH EVERY ORDER OF RAINBOW RECORDS YOU RECEIVE TWO RECORDS FREE

WRITE AT ONCE FOR SENSATIONAL XMAS OFFER

Mail coupon to: RAINBOW TAP DANCE CO.
767 Tenth Avenue
New York, N. Y.

Diet for Dancers

by Susan Wah

To reduce: lose weight — not energy

• We have discussed previously your calorie requirements. Of course your total intake of calories varies directly with that extra helping of meat or gravy, and the second pat of butter. If you think you eat very little and are still gaining weight, then you probably eat more than you think! There is, however, a great variety of foods you can eat in quantity without putting on weight. To mention just a few, — asparagus, beet-greens, broccoli, cabbage, celery, cucumbers, endives, kohlrabi, lettuce, mushrooms, spinach, string-beans and tomatoes.

The emphasis on a reducing diet, no matter how strict, is that it should not starve you of essential food elements. You can safely reduce the fat and sugar intake, but no active person should try to reduce the proteins, vitamins and minerals. So—if you want to lose a few pounds wisely, go right ahead and try it on about 1500 calories instead of the 2350 diets for active dancers which we have given you before. Here are some menus:

Breakfast:	
1 large glass of orange juice	150
half cup of wheat germ with milk and honey	165
3-4 slices of crisp bacon	100
1 slice of whole wheat bread	75
coffee with skimmed milk	25
Lunch:	
canned creamed salmon (or fresh)	225
slice of toast	75
mixed salad (1 tblsp. French dressing)	75
sliced pineapple	50
buttermilk or skimmed milk	100
Dinner:	
cup of consomme	30
sauerbraten (recipe follows)	350
parsley potato	100
cranberry sauce	50
fresh fruit salad with frozen raspberries	75
total	1525

Breakfast:	
1 orange	60
soft-boiled egg	75
4 slices of crisp bacon	115
1 slice of toast	75
coffee with skimmed milk, no sugar	25
Lunch:	
consomme	30
vegetable salad (½ head lettuce, 4 carrots, ½ cup green peas, ½ cup stringbeans, ½ cup chopped celery, 1 sliced tomato, 2 tsp. French dressing)	150

half cup cottage cheese	130
fresh fruit (or water-packed canned)	50
Dinner:	
large glass of tomato juice	150
2 slices of broiled liver	200
baked potato and butter	150
creamed spinach	100
All this adds up to only	1360

You can even eat a piece of cake, or fruit or cheese! Such low calorie diets should not be used more than once or twice a week, but you can continue them on this basis as long as you need to without any harm to your health.

Here is the recipe for Sauerbraten:

It is best to leave the beef (any piece you would use for pot roast) in the pickling brine for a few days, but it can be made the same day. ½ water and ½ vinegar, enough to cover the meat, salt, pepper, sliced onions, carrots, 2 or 3 bay leaves, 1 tsp. sugar, a peel of lemon. Bring this liquid to the boiling point, pour while hot over the meat and then keep in refrigerator. When ready to cook, take meat out and brown in Dutch oven on all sides, pour some of the liquid over the meat and cook until done. To thicken the stock, add ½ cup of sour cream.

Streetcar

(*continued from page* 21)

was, in 1948 she made her debut as a ballet choreographer and dancer in "Virginia Sampler". The following year came her Broadway debut in the principal dancing role in "Inside U.S.A.". A character named Tiger Lil was added to the line of Great Stage Temptresses, and a new dancing star was born.

Irvin Dorfman spoke for everyone when he said in a Herald-Tribune article, "Valerie Bettis . . . is the most talked of new dancing personality in many a theatrical season." Along came two Donaldson Awards, one for Best Danseuse of the Season and the other for Season's Best Musical Comedy Debut. And the following season brought her the Critics' Award for the Best Dancing and Choreography in TV in the Paul Whiteman Show.

People in the concert world shook their heads sadly when Valerie Bettis made so strong a success in the popular theatre. They felt that she was lost forever to the world of serious art dance. But they spoke too soon. In 1948 she assembled a company of dancers and actors, most of whom were appearing with her in "Inside U.S.A." and created her best concert work to date. Based on the Faulkner novel, "As I Lay Dying", it was a combination of dancing and acting subtly blended into what promised to be a new theatre form. Miss Bettis called it "danced theatre."

And that brings us right back to "Streetcar". For, it, too, is "danced theatre", and its choreographer is a truly versatile dance personality in the theatre.

WRITE FOR NEW 1952 PRICE LIST

TOE SHOES
SOFT BALLETS
SANDALS
TAP SHOES
LEOTARDS
BELTS
TIGHTS
DANCE SETS
OPERA HOSE

THEATRICAL SHOE CO.
218 SO. WABASH AVE.
CHICAGO 4, ILL.

Califone Speed Control Record Player

West Coast Customers: Players will be shipped from Calif. factory.

Model 12 V
$95.65
Amazing Low Price

Recommended where one player must serve many requirements, this unit is our most popular player. It offers Varipole, variable speed, a powerful amplifier and a 12″ concert speaker, yet weighs only 20 lbs. It is ideal for dancing, music, public speaking, typing classes and auditorium use.
3-speed Varipole 10″ turntable
(Crystal cartridge Model 12V)
6 watts undistorted, 10 watts peak
Wrist-action pickup for 7″ to 16″ records
Mixer controls for mike and phonograph
Microphone for player $13.95

2 speed Portable Tape Recorder, Pentron Model only $179.50
complete with reel of tape, mike, and full extra reel.
Write for full particulars.

H. W. Shaw 246 Fifth Ave., near 28th St., N. Y. 1 MU 3-5794

Don't forget to write for our catalogue on gifts and prizes.
New Catalogue just out.
Distributor of Statler Records

Don't Take Less Than The Best, Especially When You Can Buy It For Less

"Choreo Classics" the famous Wolff-Fording designed Dance Footwear . . . the ultimate in class, style and durability.

Here are a few sample prices:

Toe Shoes (with Suede Tips)
In finest Pink or Black Satin $5.95
In Black Leather 6.39
White or Black Kid Ballets, Unlined 2.75
White or Black Kid Ballets, Unlined with Pleated Toe 2.95
White or Black Kid Ballets, Lined with Pleated Toe .. 3.20

Black Patent or White Kid Tap Shoes
Size 8-12, $4.25; Size 12½-3, $4.49; Size 3½-9, $4.99.

Drum Major (White Kid Boots)
Size 8½-12, $7.50; Size 12½-4, $8.50; Size 4½-9, $8.95.

Nature Sandals — Black, White or Fawn
Size 8-6, $1.19; Size 7 through 9, $1.29; Size 10 and up, $1.39.

Acrobatic Crepe Sole Sandals . $1.99

Silver Kid Theo Ties — Baby Louis Heels $8.45

White Kid Theo Ties — Baby Louis Heels $6.99

Boys' and Men's Patent Leather Tap Shoes
To size 3, $5.49; Size 3½-6, $5.95; Size 6½-12, $8.45.

Write today for special Teachers Offer, folders and complete price lists.

Our Own 7-Floor Building

WOLFF-FORDING & CO., INC.
44 Stuart Street • Boston 16, Mass.
Established 1893

TOO EARLY FOR RECITAL PLANNING?

NOT AT BAUM'S!

Behind the closed doors of the inner sanctum there's a veritable beehive of activity. Beautiful new patterns—softly draped sheers—dazzling colors—brocades, sparkles, prints—samples, samples, samples and more samples.

And then . . . a completely new ***Baum's Blue Book Of Costume Fabrics*** is born—designed with the new ***Color-Selector Chart,*** for quick and easy fabric selection.

Register your dance school with us now, we'll send you a free copy as soon as it is off the press.

NATIONAL DISTRIBUTORS OF
D&Luco DANCE FOOTWEAR

FOOTLIGHT
Fabrics

Since 1887
Baum's inc
Theatrical Department Store
106-114 So. 11th St., Philadelphia 7, Pa.

(continued from page 4)

London Dateliners . . .

"Ballet", the occasionally infuriating but always alive, beautiful and indispensable magazine edited by **Richard Buckle**, has come to an end. Mounting costs have made further production impossible. The magazine will be deeply mourned by everyone who cares about the art of ballet and when the history of the ballet theatre in the past eight years comes to be written the influence of "Ballet" may be deemed to have been even more widespread than now appears. It has guided and lastingly educated a whole generation of balletgoers . . .

A new ballet company which calls itself **"The New-Ballet Company"** made its modest bow at the Wimbledon Theatre south of London on November 11th. The point about the hyphen in the title is that the company intends to concentrate on NEW ballets and not to rely on established favourites, except for odd classical and Spanish divertissements. The opening programme included ballets by **Frank Staff, Walter Gore, Sigurd Leeder** and **Antoinette Wijnberg.** Also scheduled is a ballet by **Frank Staff** called "He Was Her Man" which is based on the "Frankie and Johnnie" ballad. Press announcements by the company declare "there is no corps-de-ballet in The New-Ballet Company, every dancer is of soloist category." They include: **Angela Bayley, Elizabeth Christie, Constance Garfield** and **Alan Baker** (late of New York City Ballet), **Shelagh Miller** (sister of Patricia in the Sadler's Wells Theatre Ballet), **Antoinette Wijnberg** and **Nigel Burke** . . .

Festival Ballet's Christmas season at the Royal Festival Hall will include "The Nutcracker" at every performance, with a supporting bill chosen from the shorter ballets in their repertoire. **Peter Darrell,** another Ballet Workshop discovery, will mount a new pantomime "Harlequinade" for the season. A giant New Year's Eve ball "Dance with the Stars" is planned at Festival Hall and will be attended by the entire company. Tickets are priced at 10s. but will be available for 21s. to patrons who buy them at the same time as tickets for the ballet . . .

A number of ballet books poured off the presses throughout October and November, with even more listed for pre-Christmas publication. They range from some small books of colour photographs by **Gordon Anthony,** priced at 4s. 6d., to **Cyril Beaumont's** authoritative "The Ballet Called Swan Lake" and **Arnold Haskell's** popular "Ballet Annual", priced at 25s.

Mary Clarke

•

Dateliner from Paris . . .

The dance season in Paris has started out quite slowly. Most important news is the dissolution, for lack of funds, of the **Opera Comique Ballet**,—one of the two government-subsidized companies, the other, of course, being the Opera Ballet. The management of the Opera Comique Ballet decided to die in beauty, and as their "swan song" gave a new ballet "The Key of Dreams" by **Herbert Devilles,** music by **Jacques-Dupont.** The Freudian-oriented story is not in the best taste. It concerns a dream character who injects himself continually between the young husband and wife, rather too close to the husband. The score is amusing, full of humor and more concert-like than dance-like. The marriage scene is truly comical and the dream sequences have limpid and pleasant piano solos, played by the composer. The husband and wife are **Michel Gevel** and **Josette Amiel** and the third in the triangle is **Michel Rayne.** All three performed Jean-Jacques Etchevery's difficult choreography excellently. The sets and costumes, fin-de-siecle, by Francine-Gaillard Rissler are very imaginative, the costumes being half human and half puppets. Too bad for the able dancers of the Opera Comique Ballet.

The **Grand Ballet de Marquis de Cuevas** has started a "white tie" season at the Empire Theater. Everybody who is anybody in Paris was present opening night with the "Garde Republicaine" at attention in the lobby, wearing white gloves and presenting arms. The show was unfortunately in the audience, and not on the stage, — this, notwithstanding excellent dancers like **Serge Golovine, Dolores Star, Daniel Sellier, Andrea Karlsen, Jacqueline Moreau,** and **Wladimir Skouratoff.** The fault seems to be with the choreographer **John Taras,** who not only shows obvious reminiscences from Serge Lifar and Roland Petit, but also repeats himself, choreographically speaking, during the same evening.

•

Saul Colin

News from Hollywood . . .

This month finds **Dick Barstow** (New Faces of '52) the busiest of choreographers. At present, he is staging additional dance routines for Dan Dailey and June Haver over at Fox Studios, with a new Harry Ruby revue "Between Two Rivers" as his next chore for a late-season New York opening. In December he's to choreograph the 1953 season of Ringling Bros. Barnum & Bailey Circus which opens in Cuba; then a London version of "New Faces". Come January the active Mr. Barstow writes, directs and choreographs the Auto Show at the Waldorf-Astoria hotel in New York.

Olga Lunick celebrated dancer-choreographer remembered here for her 'Tiger Lil' in "Inside U. S. A." and the wicked 'Cocaine Lil' in "Ballet Ballads", is set to choreograph the world premiere of the stage play "Moulin Rouge". In this tale of the French painter-caricaturist, Olga also dances the role of a sympathetic girl who runs the gamut from the naive to the seductive. John Huston has just completed the film version with Colette Marchand in Paris . . . . . Rouben Mamoulian is tentatively set to direct with George Baroff producing for the Circle Theatre

Paramount Pictures have signed Flamenco dancer **Inesita** for a specialty in the new Bob Hope picture "Here Come The Girls". This marks Inesita's debut for films. Upon completion of the picture she will begin a concert tour of the world featuring Ravel's "Bolero".

For M.G.M.'s "The Bandwagon", **Fred Astaire** involves himself in another of his ingenius film novelties, this time dancing with 35 mechanical puppets.

Velox, of **Velox and Yolanda,** has been signed by M.G.M. to stage the dances for their technicolor musical, "Latin Lovers" to star Lana Turner and Ricardo Montalban.

Lester Horton will choreograph a revue titled "Happy Landing", to premiere at one of the Las Vegas night clubs.

Gwen Verdon, assistant to **Jack Cole,** will open at the Club Lido, Paris in early February with a picture in England to follow and two stage musicals in Rome scheduled for early Spring '53. At this writing, Gwen is assisting Jack Cole on 20th Century Fox' "Gentlemen Prefer Blondes" to star Marilyn Monroe and Jane Russell.

Producer Robert Fryer and director George Abbot have contracted **Donald Saddler** to choreograph the Broadway musical version of "My Sister Eileen", now called "Ruth and Eileen", as a starring vehicle for Rosalind Russell. Rehearsals begin immediately with an opening slated for late January.

In a last minute switch, **Barry Ashton** (Ashton and Allen team who recently won acclaim while at Ciro's, Hollywood) goes in as choreographer for the Players Ring West coast premiere of Lawrence & Lee's "Look Ma I'm Dancin'".

Ted Hook

•

Here and there . . .

Dazian's opened its handsome Dallas branch with a cocktail party on Oct. 30th, Dallas teachers, including **Edith James, Virginia Self,** the **Kingsbury Sisters, Miss Stubblefield,** and many others were greeted by Mr. George Feinberg and other officers of the 110 year old New York fabric house (see Times Gone By in this issue).

In San Francisco **Evelyn Wenger's Children's Ballet Theatre** adds "The Golden Apple", music by Khatchaturian to "Feast of the Spider", "Hansel and Gretel" and "Peter and the Wolf", productions presented in a series of Bay area performances . . . 150 pupils of **Gladys Hight School** attended a Chicago Ballet Theatre performance, especially interested in seeing **Vernon Wendorf,** a former pupil now in the company . . . . Ex-Ballet Theatre

dancer **Stanley Herbertt**, celebrating his school's first anniversary in St. Louis, presented his concert group on Nov. 23. More performances scheduled . . . **Thomas Armour**, artistic director of the Ballet Guild of Greater Miami, gave a Nov. 13 performance with the Philharmonic Orchestra of Miami . . . . . The Louisville Dance Council, which sponsors local dance events, announces two December performances for the **Louisville Ballet**. Dec. 3 and 11 . . . there were also two in Nov.

The N. Y. 92 St. "Y" has announced a professional repertory children's company, called "The Merry-Go-Rounders". First two works to be choreographed by Eva Desca and **Alvin Nikolais**.

On November 17th, in Harrisburg, Pa., the **Florence Cowanova** Dancers appeared in an elaborate and original production entitled "The Spirit of Pennsylvania", Miss Cowanova's contribution to the 30th annual convention of the Pennsylvania Council of Republican Women.

•

Calling all inventors . . .

Emmett Firestone, head of the Firestone Dance Supply Co., has designed a barre bracket to solve the problem of teachers who cannot use ordinary wall brackets in their studios. The new barre bracket, of welded wrought iron, is attached to the floor and is very strong. Brackets come in 30 and 40 inch sizes, in a double bracket, or adjustable, allowing four changes of height. Mr. Firestone is happy to have solved this problem, but so far has not been able to answer the requests for a portable barre. He would be glad to hear from anyone who cares to submit a practical idea for the construction of a portable barre.

•

Polio Again . . .

Five year old **Georgia Carole Jensen**, one of the gay decorations on the Young Dancer's Christmas Tree, (pp. 32 & 33.) can be grateful to dance and to instructor **Walter Stocker** of Salt Lake City for her improved health and the regained use of her paralyzed foot, both seriously impaired when she was stricken with polio at the age 22 months.

•

Association News . . .

The CNADM held an all-day meeting on Nov. 2. Faculty consisted of **June Rold, Don Ford, Jane Bonath, Betty Ford, Bernice Holmes** and **Alfred Floyd** . . . The new slate of officers for the D. M. of Michigan includes **Eddie Hanf** as pres.; **Enid Ricardeau**, 1st v. p.; **Homer Babbs**, 2nd v. p.; **Mildred Shaffer**, 3rd v. p.; **Evelyn Kreason**, sec'ty; **Joseph Berlin**, treas. Installation at the Hotel Shelby in Detroit Nov. 23rd . . . D. M. of Calif. held all day meeting on November 2nd . . . In Washington, D. M. chapter 17 nominated the following, — **Leroy Thayer**, pres.; **Mrs. Lou Langlotz**, 1st v. p.; **Joshua Cockey**, 2nd v. p.; **Hazel Richards**, sec'ty-treas. Faculty for Nov. 23 meeting in Richmond, Va. to include **Gerald Cummins** and Joshua Cockey.

Oct. 26th L. A. meeting of NADAA brought out an attendance of about 400. Manhattan Chapter elects officers on Nov. 16th . . . The New York Society met on Nov. 9,— faculty consisting of **Claire Bloss Halstead, Mary Wuchterer** and **Elsa Heilich Kempe** . . . The National Council of Dance Teachers Organizations met in Boston on Oct. 19, with representatives present from Boston Club, American Society, New York Society and the Philadelphia Association. Chairman **Wm. Heck** presided over a meeting that included discussions of legislation affecting dance teachers, the status of dance in colleges and coord'nation of examinations in the participating organizations.

The Cecchetti Council elected officers in Detroit on Sept. 29. To take office in Jan. are: **Sylvia Hamer**, pres.; **Theodore J. Smith**, 1st v. p.; **Virgiline Simmons**, 2nd v. p.; **Enid Ricardeau**, recording sec'ty; **Jack Bickle**, registrar; **Olga Fricker**, corresponding sec'ty; **Jane Caryl Miller**, treas.; and **Chula Morrow** elected to the General Board along with **Gertrude Edwards Jory, Leona Lucas, Marjorie Hassard** and **Phyllis Thorne**.

•

Chicago News . . .

Ballet Theatre did $95,000 worth of business in its eleven day stand here. Most performances were completely sold out and the press and audience response was most enthusiastic. The season as a whole was one of brilliant dancing. **Alicia Alonso** and **Igor Youskevitch** outdid themselves even though Alonso left for Havana right after the season for surgery and gallant Youskevitch was still wearing a knee bandage.

Ballet Guild's cocktail party for Ballet Theatre was a huge success. **John Krisa**, of our town, acted as master of ceremonies introducing everyone from Director **Lucia Chase** on down the list. It was interesting to note the considerable roster of Chicagoans in the company including Edward Caton whose artistic life stems from here and **Ruth Ann Koesun, Kelly Brown, Barbara Lloyd** and newcomers **Barbara Atkins, Margaret Watson** and **Sonya Gura**.

Besides Ballet Theatre dancers guests included **Ruth Page, Bambi Linn, Rod Alexander, Estelle Sloan, Ben Sommers, Robert DeVoye, Richard Ellis, Christine Duboulay**, and a couple hundred Chicago dancers and balletomanes.

Another interesting party of the engagement was given by **Bentley Stone** for **Edward Caton** to meet some of his old friends of Chicago Opera Ballet days.

Leo Kersley, ex-Sadler's Wells dancer now teaching in Denver, and his wife, writer **Janet Sinclair**, packed a carload of pupils and drove the 1100 miles to Chicago to see a weekend of Ballet Theatre.

Books, playbills, photographs, lithographs, paintings of ballet, modern and ethnic dance take up every bit of exhibition space in the foyers of the **Chicago Public Library** this month. In connection with this exhibit there are noon-hour talks by Bentley Stone, Jimmy Payne and Bambi Linn and Rod Alexander as well as motion pictures of the dance.

Edmund Balin is choreographer for the new staging of "A Tree Grows in Brooklyn" which opened here Nov. 11. **Walter Rinner, Rita Karlin, Bob St. Clair, Albert Fiorella, Marie Koerber** and **Patti Karkalits** are among the principal dancers.

Ann Barzel

•

Canadian Dateline . . .

MONTREAL — Down with dancing! It is, "essentially evil," in the words of the recent Pentecostal Church assembly of Canada. At its biennial conference Rev. E.N.O Kulbeck, national public relations officer, led the attack and the delegates resolved by unanimous vote to protest to all ten provinces in Canada against compulsory dance programs in the schools.

The Rev. C. H. Stiller of Saskatoon claimed credit for his native province of Saskatchewan in leading the anti-dance crusade, adding that there were many cases of "discrimination" there against children who refused to take dance lessons owing to their religious convictions. "Dancing does not bring out grace in children," Rev. Kulbeck continued in resuming the campaign, "there are proper ways of doing that."

In a parting blow, Rev. Kulbeck went a little further;—"Dancing is suggestive, and on those grounds we even oppose ballet — it is alive with the sensual." So there; one thing is clear—the Pentecostal Church of Canada is against dancing

CALGARY — Celia Franca's National Ballet Company, of Toronto, opened its second season with its first Canadian tour, planned to cover eleven western cities in the first half of the season. Described as "the first Canadian coast-to-coast professional theatre tour," the company totals 41. "Sylphides," Act II of "Nutcracker" and similar works make up the bulk of the repertoire.

WINNIPEG — Meanwhile the older Winnipeg Ballet presented another in its long list of Canadian works, as it also prepared for various appearances this season outside its home city. Robert Fleming's music and the dancing in "Shadow on the Prairie," were well received last month in Winnipeg. Frank Morriss of the Winnipeg Free Press described it as, "A definite work of Canadian art." The new ballet is choreographed by the founder of the Winnipeg Ballet, Gweneth Lloyd, who is now located in Toronto.

Francis A. Coleman

Our Holiday Wish To You

That this year be a bright one
filled with joy and dancing feet . . .
and may they lead you to joy,
prosperity and happiness for all.

"The House of Service"

MAHARAM FABRIC CORPORATION

NEW YORK: 130 West 46th Street
CHICAGO: 115 So. Wabash (Wurlitzer Bldg.)
ST. LOUIS: Century Building, 313 N. 9th St.
LOS ANGELES: 1113 So. Los Angeles Street

the staff of RUSSELL RECORDS

all join in wishing you

A Very Merry Christmas

and

May Peace and Prosperity be Yours throughout the New Year

Russell Records

P. O. Box 328, Ventura, Calif.

FOR YOUR FRIENDS

FOR YOUR PUPILS

FOR YOUR ASSOCIAT

FOR EVERYBODY

A

DO YOU KNOW YOUR FIVE POSITIONS? HERE THEY ARE.

Xmas Cards - - -

CHARMING

DELIGHTFUL

ATTRACTIVE

FESTIVE

FOR THE DANCE LOVER'S FRIENDS
NO BETTER WAY TO SAY

Merry Xmas

CARD A IN RED AND BLACK, CARD B IN RED AND GREEN

B

ORDER NOW **DANCE MAGAZINE** **1841 BROADWAY, NEW YORK 23, N.**

PLEASE SEND ME

CARD A ☐ 25 FOR $2.50 ☐ 50 FOR $4.00 ☐ 100 FOR $7.00

CARD B ☐ 25 FOR $1.50 ☐ 50 FOR $2.75 ☐ 100 FOR $5.00

MONEY ORDER____ CHECK____ FOR $_____ IS ENCLOSED

NAME_____

ADDRESS_____

CITY_____ ZONE_____ STATE_____